

**SUBTITLING STRATEGIES OF ENGLISH SLANG EXPRESIONS IN
THE INDONESIAN SUBTITLE OF TV SERIES: *HANNAH MONTANA*
*SEASON 4***

A THESIS

**Presented as Partial Fulfillment of the Requirements for the Attainment of
a *Sarjana Sastra* Degree in English Language and Literature**



Falla Nour Rohmah

09211141012

**ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM
ENGLISH EDUCATION DEPARTMENT
LANGUAGES AND ARTS FACULTY
YOGYAKARTA STATE UNIVERSITY**

2014

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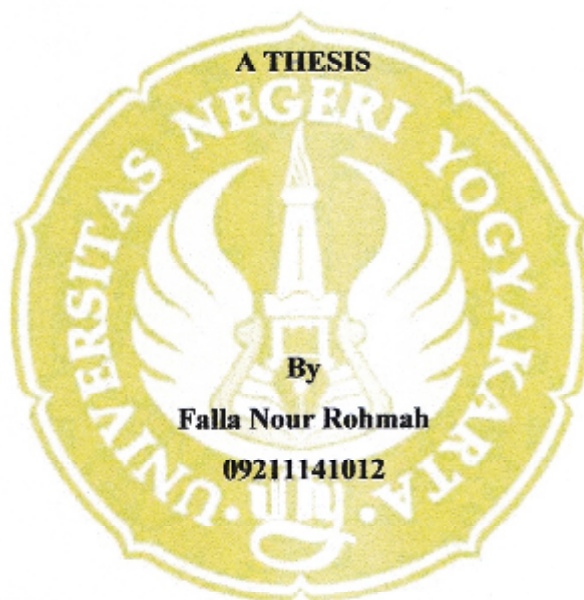
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APPROVAL SHEET

**SUBTITLING STRATEGIES OF ENGLISH SLANG EXPRESIONS IN
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SEASON 4**



Approved by the consultants on June 2, 2014

First Consultant

Drs. Asruddin Barori Tou, M.A., Ph.D.
NIP. 19540208 197702 1 001

Second Consultant

Yosa Abduh Alzuhdy, S.S., M.Hum.
NIP. 19710801 199903 1 002

RATIFICATION

SUBTITLING STRATEGIES OF ENGLISH SLANG EXPRESIONS IN THE INDONESIAN SUBTITLE OF TV SERIES: *HANNAH MONTANA* SEASON 4

A THESIS

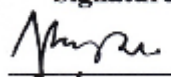
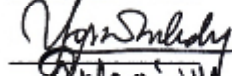
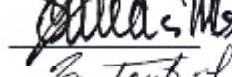
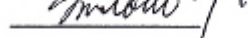
Written by

Falla Nour Rohmah


09211141012

Accepted by the board of examiners of Faculty of Languages and Arts of Yogyakarta State University on June 9, 2014 and declared to have fulfilled the requirements for the attainment of the Degree of *Sarjana Sastra* in English Language and Literature.

Boards of Examiners

Position	Name	Signature
Chairperson	: Andy Bayu Nugroho, S.S., M.Hum.	
Secretary	: Yosa Abduh Alzuhdy, S.S., M.Hum.	
First Examiner	: Drs. Suhaini Muhammad Saleh, M.A.	
Second Examiner	: Drs. Asruddin Barori Tou, M.A., Ph.D.	

Yogyakarta, June 9, 2014
Faculty of Languages and Arts
Yogyakarta State University
Dean,


Prof. Dr. Zamzani, M.Pd.
NIP. 19550505 198011 1 001

PERNYATAAN

Yang bertanda tangan dibawah ini, saya

Nama : Falla Nour Rohmah

NIM : 09211141012

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila ternyata terbukti bahwa pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 30 Mei 2013

Penulis,



Falla Nour Rohmah

MOTTOS

"If you can imagine it, you can achieve it; if you can dream it, you can be it."

- William Arthur Ward

"If your dream is alive, then one day it will come true."

- Seo Juhyun

"You have brains in your head. You have feet in your shoes. You can steer yourself any direction you choose. You're on your own. And you know what you know. And you are the one who'll decide where to go."

- Dr. Seuss

"If you can't fly then run, if you can't run then walk, if you can't walk then crawl, but whatever you do you have to keep moving forward."

- Martin Luther King Jr.

DEDICATION

This thesis is especially dedicated to my beloved parents, for their endless supports.

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Finally, I truly realize that this thesis is far from being perfect, so the constructive criticism and suggestions from the readers are expected.

Yogyakarta, May 9, 2014

Falla Nour Rohmah

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LIST OF ABBREVIATIONS

ST	: Source Text
TT	: Target Text
SL	: Source Language
TL	: Target Language
TV	: Television
DVD	: Digital Versatile Disc (formerly Digital Video Disc)
VCD	: Video Compact Disc
Se	: Standard Expressions
Ni	: New Invention
Ex	: Expansion
Pr	: Paraphrase
Tf	: Transfer
Im	: Imitation
Tc	: Transcription
Ds	: Dislocation
Cn	: Condensation
Dc	: Decimation
DI	: Deletion
Rs	: Resignation

Fe	: Fully equivalent
Pe	: Partly equivalent
Dm	: Different meaning
Nm	: No meaning
Eq	: Equivalent
Non-Eq	: Non-Equivalent
Ep	: Episode

SUBTITLING STRATEGIES OF ENGLISH SLANG EXPRESIONS IN THE INDONESIAN SUBTITLE OF TV SERIES: *HANNAH MONTANA SEASON 4*

**By:
Fallah Nour Rohmah
09211141012**

ABSTRACT

To translate slang, a translator needs to know the culture of the group or the community adapted because lack of understanding of slang will lead a misinterpretation. The aim of this research was to explore the translation of slang expressions in TV series *Hannah Montana Season 4* and to show how equivalent the subtitle of the slang expressions was. The exploration includes finding the slang expressions itself, finding the process of subtitling it, and describing the degree of meaning equivalent of the slang expressions on its Indonesian subtitle.

The research used a descriptive qualitative approach. The data were collected manually from the DVD of TV Series: *Hannah Montana Season 4 (Hannah Montana Forever, Final Season)*. The data were categorized based on three theories. The first theory was slang types proposed by Willis, the second one was subtitling strategies theory proposed by Gottlieb, and the third one was the degree of equivalence theory by Bell. The main instrument of the study was the researcher herself and the secondary instrument was a data sheet. The researcher also triangulated the data to achieve trustworthiness of the data by repeatedly doing consultations and asking some peers to re-check the data.

The results of this research show that there are two types of slang found in *Hannah Montana Season 4*, i.e. standard word and new invention; new invention appears more often. The subtitler applied seven subtitling strategies in translating the slang expressions, i.e. expansion, paraphrase, transfer, imitation, transcription, condensation, and deletion. The subtitler applied four meaning equivalent degrees, i.e. fully equivalent, partly equivalent, different meaning, and no meaning. The fully equivalent and partly equivalent are categorized in equivalent, and the different meaning and no meaning are categorized in non-equivalent. From 123 data, there are 102 data or 82.93% of the data in this research belong to equivalent (fully equivalent is 37 data and partly equivalent is 65 data). This finding indicates that the translation of slang expressions in TV Series: *Hannah Montana Season 4* is acceptable for Indonesian viewers.

Keywords: slang, subtitling, *Hannah Montana Season 4* tv series, slang types, subtitling strategies, degree of equivalence

CHAPTER I

INTRODUCTION

This chapter consists of the background of the research, the focus of the research, the objectives of the research, and the significance of the research. Background of the research is the ideas and the conditions about the research conducted. Meanwhile, focus of the research is the explanation of the problem to be discussed in the research. From the chosen problem, then the questions as the guidance in this research are revealed in the objectives of the research. Meanwhile, the significance of the research mentions the benefits of this research for particular groups or communities.

A. Background of the Research

Communication is an important thing that people need to socialize with the others. One of communication acts is the exchange of information. Information exchanges through global communication are needed among people around the world by using a certain language that can be understood by people from many different countries. English is an international language that is used to transfer information. Therefore, most information that people send and get are in English. However, people who do not understand English will feel lost in this world. There are many countries that do not set English as their first language. Therefore, translators are needed. It is because there are people who cannot speak English, but they want to know the content of the information. This makes translation very important in this globalization era.

Our lives have been accompanied by translation since a long time ago. We live in a world, which has many kinds of cultures and languages. Not everyone, even no one knows all the cultures and languages that exist in this world. That is why we need someone to transfer information about other cultures and languages to our own language or our first language, so that we can understand it. The process of transferring the message or information from Source Text (ST) to Target Text (TT) is called translation. A person who writes the process of transferring the texts and the context into another language is called a translator.

It is not an exception that translation is undoubtedly needed in many aspects of people's life and entertainment industry. The British and American rule the entertainment industry in the world. Hollywood, the biggest and the most popular film industry in the world, is one of the examples. They use English as their first language and apply it in their works.

Hannah Montana is one of the TV series from America, which is produced in Hollywood. It uses the American daily life conversation, so, many slang expressions appear there. Slang is characterized by creating the new words or modifying the standard words with new meanings. Particular forms of slang, for example the slang used by teenagers, are often used as a means of expressing identity between members of a group.

From watching the TV series, the researcher sees the teenage characters create their own slang and love to use it. They even frequently use it in their communication. This slang, moreover, is packed with much numbers of vocabulary items that make their speech incomprehensible to outsiders. Teenagers

are always the ones inventing new slang words. This is confusing for adults since slang terms used by one teenager or a group of teenagers sometimes are not the same with others'. A teenager may have his own slang terms and no one else uses them except him.

The TV series, *Hannah Montana*, was aired in Disney Channel that owned by The Walt Disney Company. The channel target audiences are pre-teens and teenagers, so the scriptwriters seem considering it when they wrote the script. The ones who speak slang expressions are not only the teenage characters, but also the adults. Therefore, the viewers that mostly pre-teens and teenagers enjoyed it since all of the characters used the same expressions that they use in their daily conversation.

Slang has different meanings from literal or dictionary meaning. The words such as gee, cool, dang, awesome, lame, rock, dude, sick and so on may be dismissed as typical teen talks. Slang also has become an alternative secret language, for example to talk about something taboo. Therefore, it is only the speakers understanding the meaning. The purpose is simply to avoid bluntness.

Lack of understanding of slang will lead a misinterpretation while watching the TV series since sometimes it is difficult to find the equivalent terms of slang in Standard English. The researcher assumes that it is important for us as the learners of English as a foreign language to understand slang. By understanding slang, we will be able to interpret the utterances spoken by the English native speakers correctly.

In this research, the researcher will try to explore the translation of slang expressions in TV series *Hannah Montana Season 4* and shows how equivalent the subtitle of the slang expressions is. The exploration includes finding the slang expressions itself, finding the process of subtitling it, and describing the degree of equivalent of the slang expressions on its Indonesian subtitle.

B. Focus of the Research

Slang in *Hannah Montana* plays an important role because it makes the TV series sound more “true” to teenage life. Regarding the presence of slang in *Hannah Montana*, the researcher has identified some problems related to the slang translations in the TV series.

Slang is an informal language used by a group in a community or a community in a society. They use slang in a conversation to hide something from public or they only want to let their own group or community know what they try to say. Thus, slang is like an inside joke, where only people who share the same group or community know the meaning of it. Slang is also related to the context in which slang is uttered. Slang is basically produced for certain social functions. However, the social functions of slang are determined by the context of the speech event. One slang term may serve different functions in different contexts.

To translate slang, a translator needs to know the culture of the group or the community adapted. A translator cannot translate it without knowing the background culture of the speakers because to translate slang is not the same as to translate a regular text. Although to translate a regular text also need some

knowledge of the culture, but it is different. Slang is a closed-language, in which not many people know what they mean by something. A slang speaker can say something where we can find the meaning in a dictionary, but that is not what he means. This is one of the problems in translating slang. Slang has some types. By classifying slang to the types they belong, it will be easier to the translator to translate it.

Translating and subtitling is the same in meaning, transferring a text from source text to target text, but different in action. Translating and subtitling have some different rules on the process of transferring text. Unlike the common translation that has no limit on the result in the target text, subtitling has limit. That is why subtitling has its own strategies.

Based on the problems, the limitation of the time and theories are narrowed to find out what types of slang that are used in the subtitle of American TV series *Hannah Montana*, the subtitling strategies, which are used in subtitling those slang, and the degree of meaning equivalence in the slang translations.

Based on the problems identified above the problems of the study are formulated as follows.

1. What kinds of slang expressions are found in the TV Series entitled *Hannah Montana Season 4*?
2. What are the subtitling strategies of the slang expressions in Indonesian subtitle of TV Series entitled *Hannah Montana Season 4*?
3. What is the degree of meaning equivalence of the slang expressions in TV Series entitled *Hannah Montana Season 4* and its Indonesian subtitle?

C. Objectives of the Research

The objectives of the research are:

1. to describe the slang expressions that found in TV series entitled *Hannah Montana Season 4*,
2. to describe the subtitling strategies of the slang expressions in Indonesian subtitle of TV Series entitled *Hannah Montana Season 4*, and
3. to describe the degree of meaning equivalence of the slang expressions in TV series entitled *Hannah Montana Season 4* and its Indonesian subtitle.

D. Significance of the Research

In line with the objectives of the research, it is expected that the research may give some contributions as follows.

1. Theoretically, the research finding will enrich the study in translations field, especially in subtitling. Hopefully, this research can be a bibliographical resource for the similar and relevant research type.
2. Practically, the research finding will be useful on finding a motivation for the other researchers to conduct other researches concerning subtitling process analysis.

CHAPTER II

LITERATURE REVIEW

This chapter consists of theoretical review, conceptual framework, and analytical construct. Theoretical review explains the related theories of this research. Meanwhile, the conceptual framework describes briefly the concept of the research conducted and the analytical construct draws the arrangement of the researcher's viewpoint toward the phenomena observed.

A. Theoretical Review

1. Translation

Translation is a process of translating text from a language to another to make people understand the information of the text without necessarily learning the source language first. However, translation is not only about that, it has various definitions depending on the experts who give such a definition.

a. Notions of Translation

Hence, to know a clear perception about what translation is, some experts have put forth some definitions of translation. One of the experts is Catford, whose definition is adopted in this research. In his book, *A Linguistic Theory of Translation: An Essay in Applied Linguistics*, he defines, "translation as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (Catford, 1965: 20). According to Bell (1991: 6), "translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language." It means translation

is a text to help people understand a text that they want to know from a language which they do not understand or speak of.

Translating is not only about transferring languages but also about cultures. “Translation is not just the transfer of texts from one language into another, it is now rightly seen as a process of negotiation between texts and between cultures, a process during which all kinds of transactions take place mediated by the figure of the translator.” (Bassnett, 2002: 6). On their book, *A Companion to Translation Study*, Piotr Kuhiwczak and Karin Littau (2007: 23) describe translation is not only about language but also culture, for the two are inseparable. A translator needs to know the language as well as the culture of the country of the information or text from that he would like to translate.

The cultural aspect is very important in translation because language is embedded in culture. Mostly, the information that people would like to transfer are in texts, whether it is from books, articles, brochures, or anything else. From texts, linguistic acts take place in a context and texts are created in a continuum or one series.

The culture in translation studies reflects the culture in other disciplines, which is an unavoidable result of the need for greater intercultural awareness in the world. It gives people a chance to understand more about the complexities of textual transfer, about what happens to texts as they move into new contexts, and the rapidly changing patterns of cultural interaction in the world where people inhabit.

Lawrence Venuti in his book, *The Translator's Invisibility*, explains that translators play act as authors, and translations pass for original texts. He describes translators are very much aware that any sense of authorial presence in a translation is an illusion, an effect of transparent discourse, comparable to a 'stunt,' but they nonetheless assert that they participate in a 'psychological' relationship with the author in which they repress their own 'personality.' (Venuti, 1995: 7). He also quotes from Kratz, "certainly his ego and personality are involved in translating, and yet he has to try to stay faithful to the basic text in such a way that his own personality doesn't show." (Venuti, 1995: 8). Translators re-write the idea from the source text's language into the target text's language. Since, translation text must have the same idea as the original text. The translators need to maintain or stay focus on the original idea (the idea from the source text's writer) and avoid writing their own idea so the target text will not out of the context. They also have to try not to show their own personality on their works.

b. Types of Translation

Roman Jakobson (in Munday, 2001: 5) in his seminal paper, *On Linguistic Aspects of Translation*, categorizes the types of translation which are:

1. intralingual translation, or rewording: an interpretation of verbal signs by means of other signs of the same language;
2. interlingual translation, or translation proper: an interpretation of verbal signs by means of some other language;
3. intersemiotic translation, or transmutation: an interpretation of verbal signs by means of signs of non-verbal sign systems.

c. Process of Translation

Process of translation is an activity of a person (translator) when doing translation. Nida has three steps of translation process that can be used by a translator: 1) analysis, 2) transferring, and 3) restructuring (1975: 80). The scheme can be seen below:

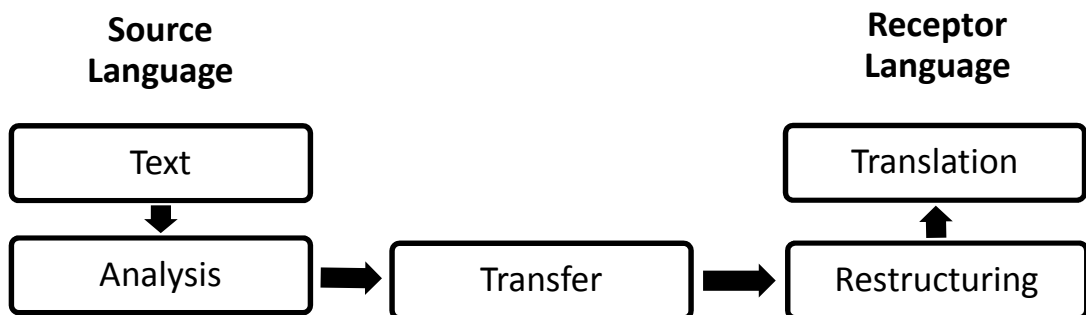


Figure 1. Process of Translation (Nida, 1975: 80)

Nida states, “the process of analysis is, however, relatively complex, for they involve at least three different sets of features: the grammatical relationships between constituent parts, the referential meanings of the semantic units, and the connotative values of the grammatical structures and the semantic units.” (1975: 80).

1. Analysis

In this phase, the translator should understand the content or the message, and the meaning of the source language text based on the context, to decide the right word in translating. Therefore, the translator must have the knowledge of both sources.

2. Transfer

In this phase, a translator translates the analyzed meaning of the original language into the target language.

3. Restructuring

A translator checks the transferred text or the message in the target language. Therefore, it will look natural and readable for the target reader.

Alexander Fraser Tytler (in Bassnett, 2002: 69) in his *The Principles of Translation* as the first systematic study in English of the translation processes sets up three basic principles.

1. The translation should give a complete transcript of the idea of the original work.
2. The style and manner of writing should be of the same character with that of the original.
3. The translation should have all the ease of the original composition.

Hilaire Belloc in his lecture *On Translation* in 1931 (in Bassnett, 2002: 13), states:

the art of translation is a subsidiary art and derivative. On this account it has never been granted the dignity of original work, and has suffered too much in the general judgment of letters. This natural underestimation of its value has had the bad practical effect of lowering the standard demanded, and in some periods has almost destroyed the art altogether. The corresponding misunderstanding of its character has added to its degradation: neither its importance nor its difficulty has been grasped.

Translation has been perceived as a secondary activity, as a 'mechanical' rather than a 'creative' process, within the competence of anyone with a basic grounding in a language other than his own. A translator cannot change the

message of the ST into the TT as the way they want. It is because a translator is only a deliverer of a text to another language and not an author.

2. Subtitling

Subtitling is a process of translating or transferring information from one language to others through audiovisual media. If we watch an overseas film in cinema, we may see that there is a text in the bottom of the screen video. This text is subtitles, the translated text from the source text or the dialog to the target text.

a. Notions of Subtitling

According to Chiaro (2008: 141), subtitling is one of most widespread modalities adopted for translating products of audiovisual translation besides dubbing. Cintas and Anderman (2009: 8) describe that audiovisual translation is now one of the most vibrant and vigorous fields within Translation studies. In other word, audiovisual translation is one of Translation studies' branch. Chiaro (2008: 141) explains that audiovisual translation covers the interlingual transfer of verbal language when it is transmitted and accessed both visually and acoustically, usually, but not necessarily, through some kind of electronic device.

Kuhiwczak and Littau (2007: 126) on their book, *A Companion on Translation Studies*, describe about the screen translation, which has a relation with subtitling. Screen translation is currently the preferred term used for translation of a wide variety of audiovisual texts displayed on one kind of screen or another. While it is normally associated with the subtitling and lip-synch dubbing of audiovisual material for television and cinema, its range is actually

much greater, covering as it does the translation of television programmes, films, videos, VCDs, DVDs, operas and plays. It seems like the term of screen translation is only the process of translating between two or more languages but this is not always like that. They also describe that subtitles can be either interlingual or intralingual. Intralingual subtitling is subtitling the dialogues their first language in texts. American and European people on their television programs to the deaf or hard-of-hearing people who want to enjoy the television programs normally use it. However, foreign students who may improve their language skills when watching certain television programs could use intralingual subtitling also.

In this era, people wanting to know about the other countries' culture, they can get the information from DVDs. However, the language barrier is the problem for most people because they only speak one language, their mother tongue language. Nowadays, people do not need to learn the language first to get the information they want, they just need to press the 'subtitles' button on their DVD player, and choose which language they want to read. After that, there are the subtitles shown in the screen video. Gottlieb (in Baker, 2001: 244) in *Routledge Encyclopedia of Translation Studies* describes subtitle as subtitles, which sometimes referred to as caption, as transcriptions of film or TV dialogue, presented simultaneously on the screen. It is usually consists of one or two lines of average maximum length of 35 characters. Subtitles are placed at the bottom of the picture and are either centered or left-aligned. Subtitles are the product of

subtitling or screen translation, because it is translating from the video or screen's dialogues and changes it to be texts, and then put them back on the screen.

b. Types of Subtitling

Gottlieb (in Baker, 2001: 247) distinguishes the different forms of subtitling from a linguistic viewpoint.

1. Intralingual subtitling is a subtitle in the original language that includes subtitling of domestic programmes for the Deaf and hard of hearing and subtitling of foreign language programmes for language learners. Intralingual subtitling involves taking speech down in writing, changing mode but not for language.
2. Interlingual subtitling is a subtitle in another language. In interlingual subtitling, the subtitler crosses over from speech in one language to writing in another so it changes mode and language. Whereas technically speaking subtitles can be either open (not optional, i.e. shown with the film) and closed (optional, i.e. shown via teletext).

Meanwhile, Kuhiwczak and Littau (2007: 129) propose the other categories of subtitling. They can be seen as follows.

1. Closed subtitle mostly used in DVDs with interlingual subtitling in many languages. It makes easier for the watchers, because they can choose which language that they want to use or even when they do not want to show the subtitles. Kuhiwczak and Littau explain that nowadays people tend to like using closed subtitle.

2. Open subtitle is the opposite of closed subtitle. The subtitle cannot be removed from the video or the screen. It usually used at the cinema or on television. The open subtitle costs cheaper than dubbing, so many people prefer to use it.

c. Subtitling Strategies

Subtitle translation's aim is to translate a verbal language to written and to transfer the information to the viewers in a limited space. Unlike literally translation, a subtitler (person who translate subtitle) needs an excellent listening skill to translate. A subtitler needs to listen to the audio of the film to match the voice of the characters (when they are speaking) with the subtitles which are usually placed at the bottom of the screen. In subtitle translation, the content in TT should have the same degree as in ST. In order to balance the content in the ST and TT, the subtitler uses subtitling strategies.

Henrik Gottlieb's subtitling strategies are as follows (in Ghaemi and Benyamin 2010: 42).

1. Expansion

Expansion is used when the original requires an explanation because of some cultural nuance not retrievable in the target language. It adds an explanation in the TT because some cultural references from ST do not exist in the TT. For example:

ST: My meat teeth.

TT: *Gigi palsu untuk makan daging.*

2. Paraphrase

Paraphrase is resorted to cases where the phraseology of the original language cannot be reconstructed in the same syntactic way in the target language. It modifies a non-visualized expression in the ST such as a language-specific expression so that the TT conveys the same function with a significantly changed form. For example:

ST: What a kidder!

TT: *Dia suka bercanda.*

3. Transfer

Transfer refers to the strategy of translating the source text completely and accurately. It transfers the full ST expression into the TT. It is used in 'neutral' discourse and in the slow speech, for example:

ST: Different house, same dippy dad.

TT: *Rumah yang beda, ayah konyol yang sama.*

4. Imitation

Imitation maintains the same forms, typically with names of people and places. It produces an identical expression in the target text. This can be applied to proper nouns or greetings, for example:

ST: **T-Bone**, how's your schedule?

TT: ***T-Bone**, bagaimana jadwalmu?*

5. Transcription

Transcription is used in those cases where a term is unusual even in the source text, for example the use of a third language or a nonsense language. It is

used when facing irregular speech, such as nonstandard speech; dialect or a pronunciation with a specific emphasis on a syllable; and unusual speech even in the source text, like the use of third language or nonsense language. The subtitler attempts to convey an acceptable rendering of the source text-contents in the target text, for example:

ST: Whiz-bang-boom!

TT: *Wis-bang-bum!*

6. Dislocation

Dislocation is adopted when the original employs some sort of special effect, for example a silly song in a cartoon film, where the translation of the effect is more important than the content. It produces a different expression in the target text that adjusts the contents of the source text so that it conforms to the target text-language. It is used in connection with song texts and metaphorical phenomena. For example:

ST: In the beginning... **Yadda, yadda, yadda.** I love you.

TT: *Sejak awal... **Bla, bla, bla.** Aku sayang kamu.*

7. Condensation

Condensation refers to the shortening of the text in the least obtrusive way possible. Condensation is used by translator if there is over-lengthy dialogue so those translators use necessitate redundant information and thus increases coherence for the viewers. For example:

ST: **You know what?** If you're that daggone lonely.

TT: *Jika kau begitu kesepian.*

8. Decimation

Decimation is an extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted. It reduces the wording from the source text in the target text-subtitle by omitting words which might cause a degree of a semantic loss in the target text, but still tries to convey the meaning of the source text. For example:

ST: **What, drawn, and talk of peace?** I hate the word

TT: **Damai?** Aku benci kata itu

9. Deletion

Deletion refers to the total elimination of parts of a text. It omits full elements, such as a line of dialogue from the ST speech in the TT subtitle. For example:

ST: I'm so sorry. **Okay, well, toddles.** Bye.

TT: *Maafkan aku. Sampai jumpa.*

10. Resignation

Resignation describes the strategy adopted when no translation solution can be found and the meaning is inevitably lost. The very nature of the elements in the source text-speech makes it impossible for the subtitler to create the same effect in the target text. Used when facing 'untranslatable elements', difficult plays on words. For example:

ST: Although, you do get the early-bird discounts.

TT: *Baiklah.*

3. Slang

Slang is an informal language used by a group in a community or a community in a society. They use slang in a conversation to hide something from public or they only want to let their own group or community know what they try to say. The social functions of slang are determined by the context of the speech event. One slang term may serve different functions in different contexts.

a. Notions of Slang

According to Akmajian et al (1984: 298), slang is informal style that characterized as having greater amount of abbreviation, shortening, contraction and deletion. Usually informal style is brief, to the point, and grammatically streamline. It occurs in casual, relaxed social settings in which spontaneous, rapid, and uncensored by the speaker. Slang is more common in speech than in writing and the words often used in a particular context or by a particular group of people.

Dictionary as the source of words meaning also gives a definition to help people to understand the concept of slang with common words. *Oxford Advanced Learner's Dictionary* describes that slang is very informal words and expressions that are more common in spoken language, especially used by a particular group of people, for example, children, criminals, soldiers, etc. From *Cambridge Advanced Learner's Dictionary*, slang is very informal language that is usually spoken rather than written, used especially by particular groups of people.

Some experts also describe the definition of slang. According to Spolsky (1998: 35), slang has shown the importance of language in establishing social identity. He also describes that slang is a kind of jargon marked by its rejection of

formal rules, its comparative freshness and its common ephemerality, and its marked use to claim solidarity. In her book *Slang & Sociability*, Connie Eble (1996: 11) presents her own definition of slang. She says that slang is an ever changing set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness in society at large. Eble's definition explains that slang is colloquial. It highlights the social aspects of slang.

Slang is an expression in a conversation that most people easily recognize as soon as it is uttered, but explaining and defining what slang is and how it functions is very different matter. There are more than just words to show informal language, impolite behavior, and there are many social aspects embedded in slang. Slang often refers to the non-standard use of words in a language and it is associated with informal and colloquial or daily conversation spoken language. Slang often originates in the subcultures in a society.

b. Types of Slang

Willis (1964: 195) states that there are two broad kinds of slang. One kind comes from or gives a new meaning to a standard word. Moreover, the other slang is new inventions or at least has only a slight connection with established words.

Another type is gained from Mattiello (2008: 46), who categorizes types of slang based on sociological properties. Sociological properties of slang is divided into two parts; speaker oriented and hearer oriented. Here below is the further explanation of sociological properties of slang that deals with speaker oriented and hearer oriented.

1. Hearer-oriented is concerned to produce some effect upon the hearer.

There are four explanations, which is related to hearer-oriented of sociological properties;

- a. to amuse the hearer or to make him laugh (playfulness , humor);
- b. to release him from the monotony of neutral style (freshness, novelty, unconventionality);
- c. to impress the hearer (desire to impress), especially with bizarre expressions (faddishness), or to attract his attention with colorful words (color) and their sounds (musicality);
- d. to mock, offend or challenge the hearer (impertinence, offensiveness, aggressiveness).

2. The speaker-oriented characterizes the speaker:

- a. As member of a particular group (group-restriction, individuality), often an exclusive one (secrecy, privacy, culture-restriction, prestige);
- b. As someone with a precise occupation/ activity (subject-restriction, technicality);
- c. As someone having a low cultural status (informality, debasement), or using low/ bad language (vulgarity, obscenity);
- d. As an individual of a certain age or generation (time-restriction, ephemerality), or coming from a specific regional are (localism).

c. Functions of Slang

Mattiello (2005:26) proposes six functions of using slang. According to her, slang may be used in situations of: (1) requiring secrecy, (2) establishing

intimacy, (3) arousing jocularity, (4) causing offensiveness, (5) entailing sympathy, and (6) mitigating the seriousness of the dominant tone.

Meanwhile, Eble (1996: 116) highlights three general functions of slang.

(1) Slang changes the level of discourse in the direction of informality. (2) Slang identifies members of a group. (3) Slang opposes established authority.

4. Equivalence in Translation

The comparison of a translation text from different languages needs to be equivalent to the SL. Translation is about to transfer a text from SL to TL with the same exact meaning with the same or different form. A translator needs to translate a text accurately, that is why equivalence is needed.

a. Notions of Equivalence in Translation

Munday (2001:37) states that for the message to be equivalent in ST and TT, the code-units will be different since they belong to two different sign systems or languages, which partition reality differently. Every language has their own system or form on grammatical, so the equivalent message in ST and TT will be different.

For Tytler (in Venutti, 1995:68), the aim of translation is the production of an equivalent effect that transcends linguistic and cultural differences:

I would therefore describe a good translation to be, that, in which the merit of the original work is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work.

The “merit” or advantage of the foreign text, and the defects of attempts to reproduce it in translation, are accessible to all, because, in so far as reason and good sense afford a criterion, the opinion of all intelligent readers will probably be uniform.

b. Types of Equivalence in Translation

According to Nida (in Munday, 2001:41) there are two basic orientations or types of equivalence: formal equivalence and dynamic equivalence. Formal equivalence is thus keenly oriented towards the ST structure, which exerts strong influence in determining accuracy and correctness. Dynamic equivalence is called the principle of equivalent effect, where the relationship between receptor and message should be substantially the same as that which exists between the original receptors and the message.

In his definition of translation equivalence, Popović (in Bassnett, 2002:33) distinguishes four types:

- a. linguistic equivalence, where there is homogeneity on the linguistic level of both SL and TL texts, i.e. word for word translation.
- b. paradigmatic equivalence, where there is equivalence of ‘the elements of a paradigmatic expressive axis’, i.e. elements of grammar, which Popović sees as being a higher category than lexical equivalence.
- c. stylistic (translational) equivalence, where there is ‘functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning’.

- d. textual (syntagmatic) equivalence, where there is equivalence of the syntagmatic structuring of a text, i.e. equivalence of form and shape.

Bell (1991: 6) in his *Translation and Translating: Theory and Practice* describes the problem of equivalence and the degree of it:

Text in different language can be equivalent in different degrees (fully or partially equivalent), in respect of different levels or presentation (equivalent in respect of context, of semantics, of grammar, of lexis, etc) and at different ranks (word-for-word, phrase-for phrase, sentence-for-sentence).

Bell explains that the idea of total equivalent is impossible. It is because languages are different from each other. The languages are different in form having dissimilar codes and rules regulating the construction of grammatical stretches of language and these forms have different meaning. It is that way, a translator have to translate the ST to TT in the nearest similar meaning in the SL.

5. *Hannah Montana Season 4 (Final Season)*

Hannah Montana is an American television series that aired on the Disney Channel. Its premiere episode of the first season aired on March 24, 2006 and the final series episode of the fourth season or the final season aired on January 16, 2011.

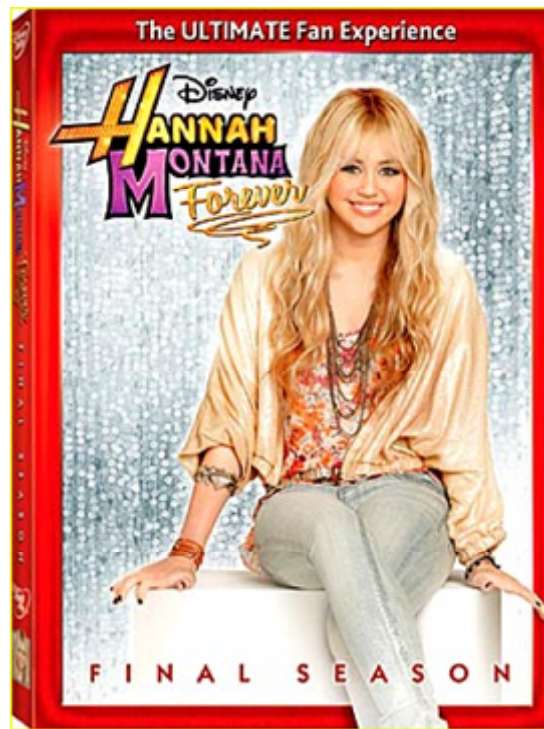


Figure 2. Hannah Montana Season 4 DVD Cover

a. Synopsis

The TV series focuses on a girl who lives a double life as an average teenage school girl named Miley Stewart (starred Miley Cyrus) and a famous pop singer named Hannah Montana, hiding her real identity from the public, other than her close friends and family. She lives with her dad, Robby Stewart (Billy Ray Cyrus) and her brother, Jackson Stewart (Jason Earles). Lilly Truscott (Emily Osment) and Oliver Oken (Mitchel Musso) are Miley Stewart's best friends who know her secret besides her family.

The plot begins with a preteen, Miley Stewart, who just moves from Tennessee to Malibu, and then she has to adapt to a new lifestyle. She also lives a secret life as a pop star: Hannah Montana, overseen by her manager and father, Robby Stewart. In its final season for the Disney channel, or also known as

Hannah Montana Forever, Hannah has undergone quite a few changes. The Stewarts (Miley Stewart, Robby Stewart, and Jackson Stewart) have moved into their new ranch house in Malibu with Lilly Truscott. Miley and Lilly are navigating their senior year and Jackson has got himself a girlfriend. In this season, Miley still has a hard time reconciling her Hannah commitments with her normal life. In the end, she tells the world that Hannah Montana is actually only a stage act of Miley Stewart.

b. List of Characters

1. Miley Stewart is the central character. She has a popstar alter-ego called Hannah Montana which she keep it secret until in the end of the final season episodes of the TV series.
2. Robby Ray Stewart is Miley's father who also Hannah Montana's manager.
3. Jackson Stewart is Miley's older brother.
4. Lilly Truscott is Miley's best friend. When Miley as Hannah, Lilly is become Lola Luftnagle, Hannah's best friend.
5. Oliver Oken is Miley's best friend, who also Lilly's boyfriend.
6. Rico Suave is Stewart's neighbor. He is Jackson's friend-enemy and Miley, Lilly, and Oliver's classmate.
7. Jake Ryan is Miley's boyfriend who later becomes her ex-boyfriend. He is a popular actor.
8. Jesse is a guitarist in Hannah's band. He is later become Miley's boyfriend after Miley splits with Jake.

9. Siena is Jackson's girlfriend. She is a model.

The list above is the main and supporting characters that appear the most in the TV Series *Hannah Montana Season 4*.

6. Previous Researches

The research of translating slang expressions by using subtitling strategies has been conducted by some researchers. The researcher took two of them as the example. However, it does not mean that three of the researches are exactly the same. The difference is on the objectives of the researches which causes on the results of the researches.

The first research has been conducted by Ike Anggraeni in 2010, entitled *An Analysis of Slang Translation in the "Juno" Film: The Strategies and Reasons*. She discussed the types of the slang, the subtitling strategies that the translator applies on the subtitle, and the influence of the use of slang words in the film. In the research, she used two theories on classifies the slang. From Willis theory, Standard Word is using more often than New Invention. From Mattiello theory based on the sociological properties, Color slang is the most frequently used. On subtitling strategies by Gottlieb, Transfer is the most frequently used. The reasons of influencing the appearance of the slang are the teenagers want to say something in secret way, to show their anger, and they want to have joy and get laugh by using the slang.

The second research has been conducted by Mads Holmsgaard Eriksen, entitled *Translating the Use of Slang*. He discussed the microstrategies in

subtitling on the transfer of the slang use from ST to TT with *I Love You, Man* as empirical example, including a study of the function of slang. The function of slang in the research can be described as a social instrument of words and expressions that employed in speech on informal setting in order to create a group relation with people who rebel against standard language. On subtitling strategies by Gottlieb, Paraphrase is the most frequently used.

This research uses these two researches as the references in analyzing the objectives. Both researches give a lot contribution in understanding slang and subtitling strategies.

B. Conceptual Framework

This research is a qualitative descriptive research, which analyzes the use of subtitling strategies in translating slang expressions on American TV Series: *Hannah Montana Season 4*.

Translation is a process of translating text from a language to another language to make people understand the information of the text without need to learn the source language first. Translation is not only transferring text but also the culture in the TT from ST, and it is translator's job to do the negotiating about the both culture in his work (Bassnett, 2002: 6). A translator needs to know the language as well as the culture of the country of the information or text from that he would like to translate.

Audiovisual translation is now one of the most vibrant and vigorous fields within Translation studies (Cintas and Anderman, 2009: 8). Subtitling is one of

most widespread modalities adopted for translating products of audiovisual translation besides dubbing (Chiaro, 2008: 141).

There are two different forms of subtitling. (1) Intralingual subtitling is a subtitle in the original language that includes subtitling of domestic programmes for the Deaf and hard of hearing and subtitling of foreign language programmes for language learners. (2) Interlingual subtitling is a subtitle in another language. In interlingual subtitling, the subtitler crosses over from speech in one language to writing in another so it changes mode and language. (Baker, 2001: 247)

The aim of subtitle translation is to translate a verbal language to written language and transfer the information to the viewers in a limited space. In subtitle translation, the content in TT should have the same degree as in ST. In order to balance the content in the ST and TT, the subtitler uses subtitling strategies. Gottlieb's subtitling strategies are as follows (in Ghaemi and Benyamin 2010: 42).

1. Expansion, it is used when the original requires an explanation because of some cultural nuance not retrievable in the target language. For example:

ST: Anyway, I bet you're **dying** to see our room.

TT: Sudahlah, kau pasti ***hampir mati penasaran*** ingin melihat kamar kami.

'Dying' in standard word means people who are dying. As a slang expression means the feeling of excitement or also can be means the feeling of curiosity. The subtitler translates the both meanings of standard word (*hampir mati*) and slang (*penasaran*).

2. Paraphrase is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language. For example:

ST: **What a kiddder!**

TT: ***Dia suka bercanda.***

In the ST, it is an exclamation expression, but the subtitler paraphrases it in explanation expression in TT.

3. Transfer refers to the strategy of translating the source text completely and correctly, for example:

ST: **Jeez**, I'm annoying sometimes.

TT: ***Wah**, terkadang aku menyebalkan.*

It is just being translated in completely and correctly each word.

4. Imitation even maintains the same forms, typically with names of people and places, for example:

ST: Hey, **mamaw**. Just calling to see how you're doing.

TT: *Hei **mamaw**. Aku menelepon untuk tanya kabarmu.*

Mamaw is a slang expression of grandmother just like Grandma and Nana, but the subtitler just imitates it as Mamaw without translating it as *Nenek*, for example.

5. Transcription is used in those cases where a term is unusual even in the source text, for example the use of a third language or nonsense language. For example:

ST: **Booyah!**

TT: **Buya!**

Actually, 'booyah' is slang from 'boo' and 'ya.' 'Boo' itself is 'utteranced' if people want to surprise or frighten the other, and 'ya' is another word for you. Therefore, 'booyah' is an expression to surprise or frighten somebody, but it is translated as '*buya*' that it has no meaning in Indonesia.

6. Dislocation is adopted when the original employs some sort of special effect, for example a silly song in a cartoon film, where the translation of the effect is more important than the content, for example:

ST: In the beginning... **Yadda, yadda, yadda.** I love you.

TT: *Sejak awal... **Bla, bla, bla.** Aku sayang kamu.*

'Yadda, yadda, yadda' is a slang phrase that means 'and so forth' or 'on and on'. It usually refers to something that is a minor detail or boring and repetitive. It is translated in '*bla, bla, bla*' which has the same meaning and has the same rhyme as in ST.

7. Condensation would seem to be the typical strategy used. That is the shortening of the text in the least obtrusive way possible, for example:

ST: That is so **freakishly** true.

TT: *Itu benar sekali.*

The word 'freakishly' is omitted in the TT because there is 'so' before it which has the same meaning.

8. Decimation is an extreme form of condensation where, perhaps for reasons of discourse speed, even potentially important elements are omitted. For example:

ST: **What, drawn, and talk of peace?** I hate the word

TT: ***Damai?** Aku benci kata itu*

The subtitler translates ‘what, drawn, and talk of peace’ to just ‘*damai*’, it caused semantic loss in TT. However, the subtitler is reducing it to be “*damai*” that can represent as the whole sentence but some of important elements are omitted here.

9. Deletion refers to the total elimination of parts of a text. For example:

ST: I’m so sorry. **Okay, well, toddles.** Bye.

TT: *Maafkan aku. Sampai jumpa.*

‘Okay, well, toddles’ is a sentence that the subtitler completely eliminates.

10. Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitably lost. For example:

ST: Although, you do get the early-bird discounts.

TT: *Baiklah.*

The subtitler does not translate all the words of the sentence.

Oxford Advanced Learner’s Dictionary describes that slang is very informal words and expressions that are more common in spoken language, especially used by a particular group of people, for example, children, criminals, soldiers, etc.

Slang is divided into two types, (1) coming from or giving a new meaning to a standard word and (2) new inventions or at least having only a slight connection with established words. (Willis, 1964: 195)

Here are the examples of types of slang according to Willis' theory:

1. Slang comes from or gives a new meaning to standard word/expressions

Rock: in *Oxford Advance Dictionary*, rock has about eight different definitions. Some of them are the hard solid material that forms part of the surface of the earth and some other planets, a small stone, a type of loud modern music with a strong beat played on electric guitars and drums, etc. Rock as slang is not one of them. Rock as slang expression means cool.

2. Slang from new inventions or at least have only a slight connection with established words

Sweet mama!: it is a phrase that comes from two standard words, but the meaning of this slang is different from the meaning of each word. Sweet mama is a phrase used as an exclamation to show a surprise expression.

Since a translator needs to translate a text accurately, equivalence is needed to translator. ST can be translating to TT in different degrees of equivalence (Bell, 1991: 6). On Bell's theory, there are four equivalence degrees: Fully equivalent, Partly equivalent, Different meaning, and No meaning.

1. Equivalent

- a. Fully equivalent means the meaning and the message of the content in the ST are completely transferred in the TT text. In this case, the slang expressions are also completely being translated in Indonesian slang expressions. For example:

ST: That's the tradeoff I get for a **saggy gut** and a droopy butt.

TT: *Itu imbalan yang kudapat untuk **perut gendut** dan bokong lesu.*

The phrase 'saggy gut' in ST is a slang expression in English, which means fat belly, and 'perut gendut' in TT is a slang expression in Indonesia. The word 'gendut' in Indonesian standard word is 'besar'.

- b. Partly equivalent is when the slang expressions in ST are translated into the TL as the slang expressions with the different content but have the same meaning in slang. It also can be the slang expressions which are being translated as non-slang expressions in the TL but have the same meaning as in the SL, for example:

ST: Come on, let's talk some **turkey**.

TT: *Ayo, mari bicarakan **uang**.*

Above, 'turkey' as a slang expression that means money. In TT, 'turkey' is also translated as money or 'uang' and not 'kalkun'. It is because the translator wants to keep the slang meaning, even though 'uang' is not a slang expression in Indonesia.

2. Non-Equivalent

- a. Different meaning occurs when slang expressions in SL are translated as non-slang expressions in TL and have the different meaning and form, for example:

ST: Mr. **Hippy-dippy**, knit cap guy?

TT: Tuan ***Pelupa*** yang pakai topi rajutan?

‘Hippy-dippy’ is an English slang expression that means someone who is not sensible or foolish, and the translator translated it to be ‘*pelupa*,’ which is not a slang expression in Indonesia, and its meaning is different from the original expression.

- b. No meaning occurs when the slang expressions of the SL are omitted or not translated by the translator in the TL For example:

ST: **Gosh**, look at me, Dad.

TT: *Lihatlah aku, Ayah.*

‘Gosh’ is a slang expression used as an exclamation to show a surprise, anger or sarcasm. The word gosh is omitted by the translator.

CHAPTER III

RESEARCH METHOD

This chapter consists of the type of research, data and sources of data, research instruments, technique and instruments of data collection, technique of data analysis, and trustworthiness. The type of research explains about what kind of research to be conducted. Meanwhile, data and sources of data mention the form of the data, the context of the data, and from what source the data are taken. Then, the research instruments states the instrument used to conduct this research. The technique used to collect the data and to analyze the data is explained in the technique and instruments of data collection and technique of data analysis. The last sub-chapter, trustworthiness, mentions a way to validate the data.

A. Type of Research

This research used the technique of qualitative method of research based on an analysis of subtitling since the researcher analyzed the process of subtitling slang expressions in TV series *Hannah Montana Season 4*. Therefore, its purpose was more descriptive than predictive. In addition, it was typically less concerned with generalization because much of qualitative research does not claim generalizing.

B. Data and Sources of Data

The object of this research was a TV series entitled *Hannah Montana Season 4*. The TV series was in a form of audiovisual. The data were all utterances which contain slang expressions that are collected manually from the

dialog or utterances, which is in English and their Indonesian translation or subtitle focusing on the slang expressions on the whole episodes or thirteen episodes of the TV series *Season 4*. The data form in this research was words and phrases. The TV Series' form is DVD *Hannah Montana Forever, Final Season* consisting of two discs with serial number: 470/DVD/R/PA/9.2011/2011. Since the object was TV series entitled *Hannah Montana Season 4*, the sources of the data was English text (phonic channel) and Indonesian text (graphic channel).

C. Research Instruments

The primary instrument of this research was the researcher herself. The researcher was involved in all process of the research observation, analysis, and interpreting data. The secondary instrument of this research was data sheet that was used to note the slang expressions that found in the TV series *Hannah Montana Season 4*. The data sheet can be seen overleaf.

Note for the table:

Ep: Episode	Ds: Dislocation
00:00: Time	Cn: Condensation
Sw: Standard word	Dc: Decimation
Ni: New Invention	DI: Deletion
Ex: Expansion	Rs: Resignation
Pr: Paraphrase	Fe: Fully equivalent
Tf: Transfer	Pe: Partly equivalent
Im: Imitation	Dm: Different meaning
Tc: Transcription	Nm: No meaning

D. Technique and Instruments of Data Collection

The process of data collecting in this research used the content analysis technique. In using this technique, the researcher took all data that support the research questions. In the meantime, the chosen data led to the focus of the research. In collecting the related data, the researcher was listening, watching, reading, and note taking. The researcher observed the object by listening and watching the dialog or utterance of the TV series, and reading the Indonesian subtitle of *Hannah Montana* carefully and comprehensively. Then by note taking, the slang language found in the TV series was collected into the data sheet.

E. Technique of Data Analysis

The data analysis takes place along with the data collection process since data collection and data analysis usually run together, less data are collected and more analysis is produced as the research progresses.

The steps that researcher designed to perform the research were:

1. the researcher collected the data that appear in the form of words, phrases, sentences and clauses from the two data resources: the dialog or utterance in English and Indonesian subtitle of *Hannah Montana*;
2. then, she wrote down the data in the data sheet, and then coded the data;
3. after that, she used Willis' types of slang to categorize the slang expressions, used Gottlieb's subtitling strategies to research the data, and then categorized it to determine the equivalence in meaning.

F. Trustworthiness

This research applied trustworthiness in order to know the research validity. According to Moleong (2001:173) to gain trustworthiness, there are four criteria such as credibility, dependability, conformability, and transferability.

This research applied credibility and dependability to obtain trustworthiness of the data. First, credibility was used to ensure the correctness of the data. In achieving credibility, this research used triangulation technique. Moleong (2001: 128) states, triangulation is a technique for checking the trustworthiness of data by using something outside the data to verify the data or to compare them. There are four types of triangulation: by source, by method, by expert, and by theory.

This research used the source and theory triangulation. The main source was the DVD of *Hannah Montana Season 4*. Moreover, there were some theories that support the credibility of this research. For the slang expressions that were found, the researcher looked out and validated the slang expressions through *Oxford Advance Dictionary*, *urbandictionary.com*, and from the script of the TV series itself.

In the criteria of dependability, it concerned about reliability of the data of the research. The data findings of this research were triangulated by two translation students. Then, the result of triangulated data findings were consulted and discussed with the supervisors.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter consists of findings and discussion. Findings present the data found including their frequencies from the three objectives observed: the types of slang, the subtitling strategies, and the degree of meaning equivalence. Then, the data found are presented in the discussion.

A. Research Findings

The tables below are provided to present the frequencies of the data found based on the types of slang, the subtitling strategies, and the degree of meaning equivalence as the three objectives in this research. The first table presents the finding of types of slang.

Table 2. The Frequencies of Types of Slang

No	Types of Slang	Frequency	Percentage
1.	Standard Expressions	28	22.76%
2.	New Invention	95	77.24%
Total		123	100%

According to Table 2, New Invention appears more than Standard Expressions in the frequent number of types of slang, in 77.24% of the data. Standard Expressions gains 22.76% of the data. The chart of this table is shown below.

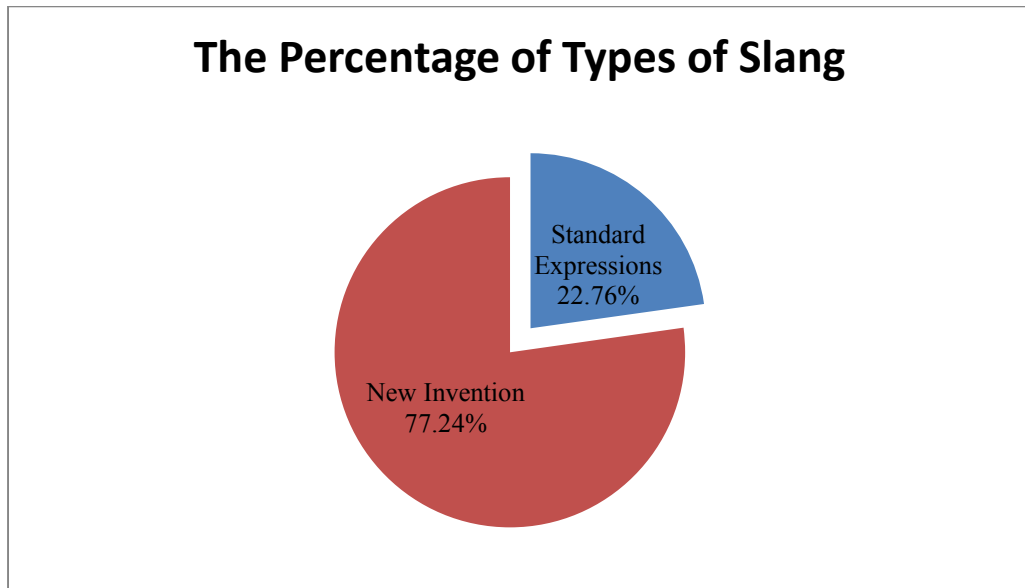


Figure 3. The Percentage of Types of Slang

The chart above is shown that New Invention majors the types of slang. It shows that the scriptwriter of the TV series tends to create a new word for the slang rather than just using standard word and changing the meaning. Since most of the slang expressions used in the TV series are the slang expressions that are commonly used by American teenagers, it can also show that American teenagers tend to create new words that they like to use inside their community. They create unique slang expressions to match the rhyme so when they speak it out, it sounds cool. Moreover, since the TV series' target viewers are pre-teens and teenagers, the scriptwriter uses a less-harsh exclamation or expression, so that the parents do not need to worry about what their children watch. It is because pre-teens and teenagers usually like to copy what they watch and use it in their daily conversation. The use of Standard Expressions type can be a little bit confusing when people hear it without knowing the full context of it. This could be the

reason why the writer or American teenagers like to use New Invention slang rather than Standard Expressions slang.

Table 3. The Frequencies of Subtitling Strategies

No	Subtitling Strategies	Frequency	Percentage
1.	Expansion	2	1.63%
2.	Paraphrase	43	34.95%
3.	Transfer	61	49.59%
4.	Imitation	3	2.44%
5.	Transcription	3	2.44%
6.	Dislocation	0	0%
7.	Condensation	2	1.63%
8.	Decimation	0	0%
9.	Deletion	9	7.32%
10.	Resignation	0	0%
Total		123	100%

As seen from table 3 above, the subtitler applies seven subtitling strategies out of ten kinds of subtitling strategies on theory in translating English slang expressions on its Indonesian subtitle. The strategies used to translate the data containing slang expressions are Expansion, Paraphrase, Transfer, Imitation, Transcription, Condensation, and Deletion. Dislocation, Decimation and Resignation are the subtitling strategies that are not used by the subtitler to translate the slang expressions. The chart of this table is shown below.

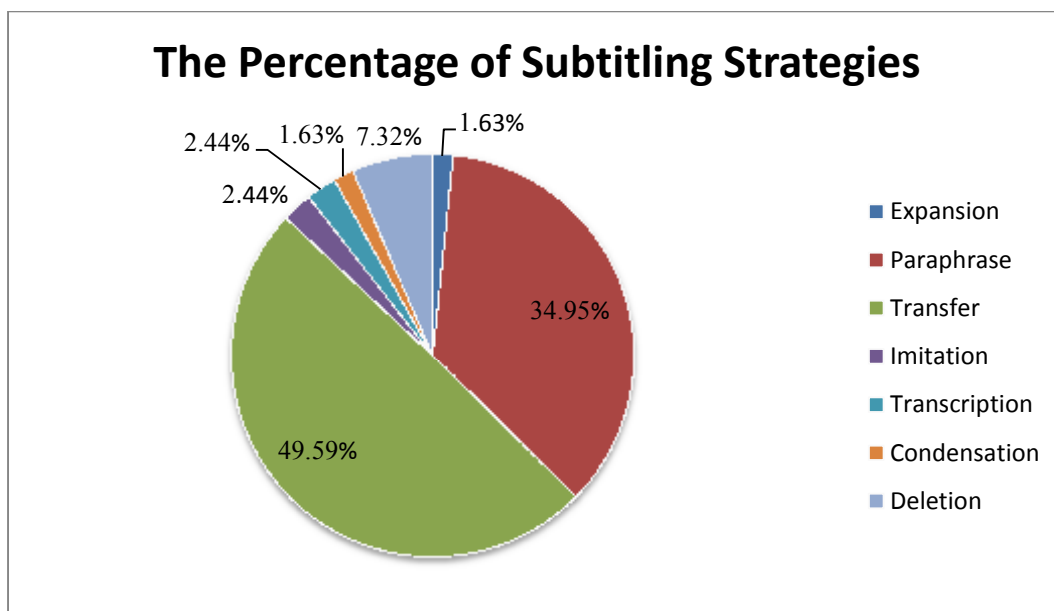


Figure 4. The Percentage of Subtitling Strategies

The chart shows that the subtitler mostly uses Transfer and Paraphrase. However, Transfer is the first rank of the most often subtitling strategies used by the subtitler to translate the slang expressions with 49.59%. Paraphrase is the second rank with 34.95%. The third rank is Deletion with 7.32%. In the next places are Imitation and Transcription with 2.44% is in the fourth and fifth. The sixth and seventh ranks are Expansion, and Condensation that have the same percentage with 1.63%. Meanwhile, Dislocation, Decimation and Resignation process gain zero datum. This result means that the subtitler looks up the meaning of the slang expressions that exist in the TV series. Instead of translates it roughly, the subtitler tends to learn or maybe he already knew the culture of the characters in the TV series and he applies Transfer mostly on his work by translating the slang expressions accurately because he knows the meaning of the slang expressions.

Table 4. The Frequencies of Degree of Meaning Equivalence

No	Degree of Meaning Equivalence	Frequency	Percentage
1.	Equivalent		
	a. Fully equivalent	37	30.08%
	b. Partly equivalent	65	52.85%
2.	Non-Equivalent		
	a. Different meaning	12	9.75%
	b. No meaning	9	7.32%
Total		123	100%

The table of degree of meaning equivalence finding above presents that Partly equivalent is the most frequently used with 52.85%. The next rank is Fully equivalent with 30.08%. The third rank is Different meaning with 9.75%. The last one is No meaning with 7.32%. The chart of this table is shown below.

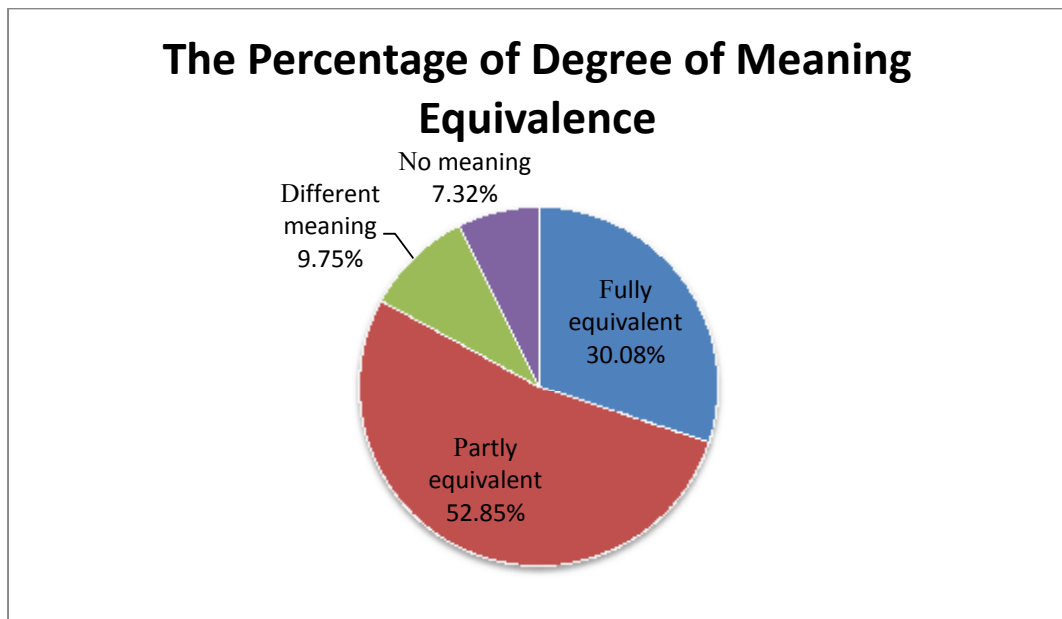


Figure 5. The Percentage of Degree of Meaning Equivalence

The chart shows that the Equivalent, Fully equivalent and Partly equivalent, is applied for 82.93% out of the data. It is more frequent than the Non-equivalent, Different meaning and No meaning, is only applied for 17.07%. It means that the subtitler does not only translate the text based on the standard words or standard language but also considering the slang expressions. The subtitler is successful in delivering the English slang expressions into Indonesian whether Fully or Partly equivalent, so the Indonesian subtitle of the TV series is good and acceptable for Indonesian viewers.

B. Discussion

1. Types of Slang

The first objective described in this research is the slang expressions that are found in TV series entitled *Hannah Montana Season 4*. This research applies the theory from Willis who states that there are two kinds of slang. One kind comes from or gives a new meaning to a standard word. While, the other slang are new inventions or at least have only a slight connection with established words. However, the slang expressions that found in this research are not only forming as words, but also phrases. They are described in the explanation below.

a. Standard Expressions

Slang expressions that have the same spelling but have different meaning from standard words are classified here. By standard word, it means the word that people usually use and the word that people can find the meaning in the dictionary. In this research, the researcher uses *Oxford Advance Learner's*

Dictionary (Seventh edition) by Hornby to validate the data found, either the word itself or the meaning of the word. The dictionary also classifies the meaning of the word as slang or informal used besides the meaning of the standard word itself. The researcher also uses *urbandictionary.com* when she cannot find the meaning of the slang expressions in the dictionary.

The finding of the data that found in this type is 28 with 22.76%. Below are the examples of slang expressions that come from or give a new meaning to standard words that found in the slang data.

The first example of slang expression from Standard Expressions is presented on the scene when Lilly arrives at Stewarts' new-decorated family house. She feels surprise of the new furniture that Stewarts puts in their house.

Lilly: This place **rocks!**

(Datum number 3: Ep1/02:05/Se/Pr/Fe)

In the example of datum number 3, the scriptwriter of *Hannah Montana* uses slang expression from Standard Expressions. 'Rock' is could be mean stone, hard solid material, jewel like diamond stone, or music. However, 'rocks' here does not mean one of them. In this context, 'rocks' as slang means something that looks cool or awesome or very good. The datum shows how amaze Lily by the new furniture of Stewarts' house and using slang expression 'rocks' to express it.

The other example is presented on the scene when Rico is at the pier where his fast-food restaurant stands, and he tries to talk with Al Blaire, a rich man who owns the food court at the pier, to sell some of his another restaurants to him. Al Blaire rejects Rico because he thinks that Rico is a kid, he only wants to

talk to him if his father is there. Then, Jackson offers himself to pretend to be Rico's dad to Rico. Rico agrees and then Jackson wears a white-hair wig so he looks like an old man. Although Al Blaire knows that Jackson is just a pretender, he agrees to talk to Rico about business.

Al Blaire: Come on, let's talk some **turkey**.

(Datum number 66: Ep5/15:20/Se/Pr/Pe)

The word 'turkey' in the standard word means a large bird that is often kept for its meat or meat from a turkey. 'Turkey' as slang expression means a failure, or a stupid or useless person, but in this data context, it means money, which is a different meaning from the standard word.

The other example is presented when Miley and Lilly prepare to go to college as freshmen. They sit in the dining room while Lilly arranges their photos into a collage and plans to bring it at their university dorm. Miley wants to look clever and smarter by using fake glasses. Then, she asks Lilly if she looks smart with those glasses.

Miley: Lillian, you loquacious provocateur. Just admit it. I look **scary** smart.

(Datum number 109: Ep13/00:45/Se/DI/Nm)

It is another example of slang expression from Standard Expressions. 'Scary' means frightening. However, here scary has different meaning from standard word, it means very or really. 'Scary' is a common-used slang expression by American teenagers.

b. New Invention

Slang expressions that being created as a new word or at least have only slight connections with established or standard words are classified here. Most slang words in this research are modified from the standard word. It reaches more than half of the total data with 95 expressions or 78.05%. The researcher also uses *Oxford Advance Learner's Dictionary* (Seventh edition) by Hornby and *urbandictionary.com* as the data validities. Below are the examples of slang expressions that come from New Inventions that are found in the slang data.

The example is presented on the scene when TJ, their neighbor, visits their house. Jackson is angry because TJ comes through their house without greeting and picks their mails up. Then, TJ gives Robby Ray a pie so he can use their hot tube, but Jackson and Robby Ray refuse it. After that, TJ calls Robby Ray fat because he eats the pie that TJ brings. At first, Jackson is angry and drags TJ to go out from their house. Then, Toby's cousin comes in to pick him up, but then Jackson seems to like her. Therefore, to undo what he was doing to Toby, he takes on Toby's side by calling his dad a little doughy.

Jackson: I mean, let's face it, you are a little **doughy**.

(Datum number 5: Ep1/07:12/Ni/Pr/Pe)

In the example of datum number 5, 'doughy' is a slang expression but it cannot be find in the dictionary. However, we can find 'dough' that means a mixture of flour, water, etc. that is made into bread and pastry, but it has different meaning with doughy where Jackson means when he calls his dad. In this context, 'doughy' means someone who has a big figure or fat.

The second example is presented on a flashback scene when Miley was a little girl. She is on a bed and asks his dad to say good night at her. Robby Ray who wears a strange shirt with lights in guitar shape at the back of his shirt comes in Miley's room while he is on the phone with his friend, Marty. Then, he tells him about how humiliating he looks and he does not want to wear the shirt.

Robby Ray: I'm serious, Marty. I look like a **dang** motel sign.
(Datum number 8: Ep1/12:57/Ni/DI/Nm)

'Dang' is a slang expression that has the same meaning as 'damn' but it is more polite way of saying. It is used to show the speakers are annoyed or disappointed. Since *Hannah Montana*'s target-viewers are children and teenagers so they cannot use harsh or swear words and change it to less harsh expression instead.

The example is presented on the scene when Miley is in a good mood reading a film script where Tom Cruise is going to be her costar in the dining room but then her dad, Robby Ray, says that she said she would not take any film and just want to go to college with Lilly. Then, Miley says that she will take a year off from college to finish the filming then back to college. After that, Robby Ray asks what about Lilly, and Miley feels annoyed by that.

Miley: Could you be a bigger **buzzkill**?
(Datum number 117: Ep13/10:42/Ni/Pr/Pe)

In standard words, 'buzz' (of something) means someone is to be full of excitement, and 'kill' means to destroy something. 'Buzzkill' is a slang expression means someone who destroys someone else's excitement or happiness

or it can also means someone who ruins or turns someone else who in good mood becomes bad mood.

2. Subtitling Strategies

The second objective described in this research is the subtitling strategies of the slang expressions on Indonesian subtitle of TV Series entitled *Hannah Montana Season 4*. This research applies the theory from Gottlieb in Ghaemi and Benyamin, which divides subtitling strategies into ten strategies: Expansion, Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation, Decimation, Deletion and Resignation.

The analyzing of slang expressions data is classified based on the subtitling strategies and the degree of meaning equivalent into the following table. This table helps to make easier the analysis in the discussion section.

(Note: Fe: Fully equivalent, Pe: Partly equivalent, Dm: Different meaning, Nm: No meaning. The number (000) is the number of datum in the data sheet.)

Table 5. The Data Classifying Analysis

Types of Slang Subtitling Strategies	Standard Expressions	New Invention
Expansion	Fe 018 Pe Dm Nm	Fe Pe 068 Dm Nm
Paraphrase	Fe 003 011 020 090 Pe 009 014 017 035 042	Fe 029 032 053 055 064 069 078 082 107

	<u>066 070 071 072 115</u> <u>Dm 023 081</u> Nm	<u>Pe 005 010 019 047 056</u> <u>057 067 074 077 079</u> <u>086 087 088 096 100</u> <u>117</u> <u>Dm 016 028 111</u> Nm
Transfer	<u>Fe 015 021 039 058</u> <u>Pe 012 024 095 122</u> <u>Dm</u> Nm	<u>Fe 001 022 030 034 038</u> <u>040 060 061 063 080</u> <u>084 091 094 098 103</u> <u>118 123</u> <u>Pe 002 004 006 007 013</u> <u>026 027 031 033 037</u> <u>041 043 044 046 048</u> <u>049 050 062 083 085</u> <u>089 093 097 099 101</u> <u>102 105 106 108 110</u> <u>112 113 114 119</u> <u>Dm 120</u> Nm
Imitation	<u>Fe</u> <u>Pe</u> <u>Dm</u> Nm	<u>Fe</u> <u>Pe</u> <u>Dm 025 045 121</u> Nm
Transcription	<u>Fe</u> <u>Pe</u> <u>Dm</u> Nm	<u>Fe</u> <u>Pe</u> <u>Dm 036 076</u> Nm
Dislocation	<u>Fe</u> <u>Pe</u> <u>Dm</u> Nm	<u>Fe 075</u> <u>Pe</u> <u>Dm</u> Nm

Condensation	Fe Pe Dm Nm	Fe 065 Pe Dm 052 Nm
Decimation	Fe Pe Dm Nm	Fe Pe Dm Nm
Deletion	Fe Pe Dm Nm 059 109 116	Fe Pe Dm Nm 008 051 054 073 092 104
Resignation	Fe Pe Dm Nm	Fe Pe Dm Nm

Table 5 above, clearly indicates the following phenomena.

- a. In this research, all of the subtitling strategies proposed by Gottlieb are found except Decimation and Resignation. The eight strategies that subtitler applied are Expansion, Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation, and Deletion.
- b. Transfer becomes the most frequent strategy in translating slang expressions.
- c. Expansion is used on both Standard Expressions and New Invention, once to each type.

- d. Paraphrase, Transfer, and Deletion are more often applied in New Invention rather than Standard Expressions.
- e. Imitation, Transcription, and Condensation are only applied in New Invention.
- f. The degree of meaning equivalent of Full equivalent is often found in the cases of the translation of New Invention with Transfer which is 17 data, and the translation of New Invention with Paraphrase which is 9 data. Then, it is followed by the cases of the translation of Standard Expressions with Paraphrase and Transfer are 4 data and the translation of Standard Expressions with Expansion is 1 datum. The translation of New Invention with Dislocation and Condensation are 1 datum each strategy.
- g. The degree of meaning equivalent of Partly equivalent is often found in the cases of the translation of New Invention with Transfer which is 34 data and the translation of New Invention with Paraphrase which is 17 data. Then, it is followed by the cases of the translation of Standard Expressions with Paraphrase is 10 data, the translation of Standard Expressions with Transfer 4 data, the translation of New Invention with Expansion, and Deletion, 1 datum for each strategy.
- h. The degree of meaning equivalent of Different meaning is found in the cases of the translation of New Invention and Standard Expressions with Paraphrase which is 4 data, Imitation with 3 data, then and

Transcription which is 2 data and the translation of New Invention with Transfer and Condensation which are 1 datum each strategy.

- i. The degree of meaning equivalent of No meaning is often found in the cases of the translation of New Invention with Deletion, which are 6 data. Then followed by the cases of the translation of and the translation of Standard Expressions with Deletion which is 3 data.
- j. There are no data of translation of slang expressions applying Dislocation, Decimation, and Resignation strategy.

The analysis of slang expressions is presented in the form of examples based on the subtitling strategy that is applied by the subtitler. They are discussed in the explanation below.

a. Translation of Standard Expressions

There are 4 subtitling strategies applied by subtitler to translate the slang expressions data belonging to Standard Expressions type. They are Expansion, Paraphrase, Transfer, and Deletion.

1) Translation of Standard Expressions with Expansion Strategy

The subtitling strategy Expansion is used when the original requires an explanation because of some cultural nuance not retrievable in the target language. The subtitler adds an explanation in the TT because some cultural references from ST do not exist in the TT. The discussion of this subtitling strategy with Standard Expressions is presented as follows.

The example is presented on the scene when Miley is recording a video to show her new room to her grandmother. However, she said something that could

hurts her grandmother or makes her grandmother angry. Therefore, she pushes the camera to Lilly, and asks her to be the one who introduces the video to Miley's grandmother.

ST: Anyway, I bet you're **dying** to see our room.

TT: *Sudahlah, kau pasti **hampir mati penasaran** ingin melihat kamar kami.*

(Datum number 18: Ep2/00:33/Se/Ex/Fe)

In the datum number 18 above, 'dying' in the standard word means people who are dying. Since it is a slang expression, it could be mean the feeling of excitement or the feeling of curiosity. The subtitler translates the both meanings of standard word (*hampir mati*) and slang (*penasaran*). It is so the viewers, especially the ones who understand English do not feel confused when they watch and read the Indonesian subtitle. If the subtitler only literally translates it with *hampir mati*, the context of the real meaning of it will not be delivered well. The same case if the subtitler translates it only as slang, people who heard 'dying' will confuse where the word goes.

2) Translation of Standard Expressions with Paraphrase Strategy

Paraphrase is resorted to in cases where the phraseology of the original cannot be reconstructed in the same syntactic way in the target language. The subtitler modifies a non-visual expression in the ST such as a language-specific expression so that the TT conveys the same function with a significantly changed form. The researcher decides to classify data as paraphrase when the subtitler changes the form of the data and when the subtitler translates the slang expressions meaning as slangs in *urbandictionary.com* but cannot find it in

dictionary rather than its literal meaning. It is also, when the subtitler translates the slang expressions where the meaning is different or being changed from its meaning in dictionary and or *urbandictionary.com* to relevant the story plot of the data. Paraphrase is the second rank of most frequent used by the subtitler to translate the data in 44 times with 35.77% and 16 times in Standard Expressions. The examples of this strategy are presented below.

The example is presented on the scene when Miley is recording a video to show her new room to her grandmother. However, she says something that could hurts her grandmother or makes her grandmother angry. Therefore, she pushes the camera to Lilly, and asks her to be the one who is introducing the video to Miley's grandmother.

ST: Sometimes thing come out of her mouth before she's run them through the old **noodle**.

TT: *Kadang dia bicara ceplas-ceplos tanpa disaring dulu lewat **sel-sel otaknya**.*
(Datum number 17: Ep2/00:29/Se/Pr/Pe)

From the example above, we know that 'noodle' is a slang expression. According to dictionary, 'noodle' in standard word means a long thin strip of pasta, used especially in Chinese and Italian cooking, but in slang, it means brain. The subtitler translates it as '*sel-sel otak*' it means brain cells and has the exact meaning of its slang. This is classified as paraphrase because the subtitler is considering translate it in its slang meaning instead its standard word meaning.

The second example is presented on the scene when Miley pretends to be Hannah Montana in school. She meets Rico in the school hall, and says it to her.

ST: Hiya, **toots**, remember me?

TT: *Hai **sayang**, ingat aku??*

(Datum number 35: Ep2/17:05/Se/Pr/Pe)

In the datum number 18 above, ‘toots’ is a slang expression or a term of endearment equivalent to baby. The meaning of ‘toots’ in standard word is a short high sound made by a car horn or a whistle. The subtitler translates it as ‘*sayang*’, which also has the same meaning as ‘toots’ in the slang meaning.

3) Translation of Standard Expressions with Transfer Strategy

Transfer refers to the strategy of translating the source text completely and accurately. It transfers the full ST expression into the TT. It is used in ‘neutral’ discourse and in slow speech. The researcher classifies the data in transfer strategy when the subtitler translates the slang expressions in slang meanings. In transfer, the subtitler translates the slang expressions when people can find its slang meaning in dictionary and/or *urbandictionary.com* and when the slang expressions have no other meaning but the slang itself. It is because if it is a slang expression and it is listed in dictionary, so it is a common slang expression. Transfer is the most frequent used in the data with 49.59% or 61 times, but it is only applied 8 times in Standard Expressions. The examples of this strategy are presented below.

The example is presented on the scene when Miley is recording a video to show her and Lilly’s new room to her grandmother. She is showing Lilly’s bed and their chandelier on camera when she says it.

ST: Lilly's bed, our **funky** chandelier and so much more.

TT: *Ranjang Lilly, lampu gantung **keren** dan banyak lagi.*

(Datum number 21: Ep2/00:55/Se/Tf/Fe)

From the datum number 21 above, ‘funky’ is a slang expression. It means fashionable and unusual. The subtitler translates it accurately to ‘*keren*’ in Bahasa Indonesia that means the same as in the English meaning.

Another example is presented on the scene when Jackson and Miley make a deal. If Jackson’s girlfriend, Siena, finds out by herself about Miley is Hannah Montana, Miley needs to tell her the truth. However, when Miley as Hannah Montana, Jackson, and Lilly are in living room, Siena suddenly comes and knocks the door. Lilly, who is standing next to Miley is panic and wraps Miley with the sheet on her hands. Siena asks why Miley wraps herself in a sheet, and then Lilly says that she is embarrassed about her appearance compared to Siena.

ST: She’s just embarrassed by how **tacky** she looks.

TT: *Dia hanya malu karena penampilannya **jelek**.*

(Datum number 58: Ep4/11:02/Se/Tf/Fe)

‘Tacky’ as slang expression means cheap, badly made and/or lacking in taste and the subtitler translates it as ‘*jelek*’ in this context, it means that she has a bad taste in her fashion style. The subtitler also translates the whole sentence accurately as its meaning.

4) Translation of Standard Expressions with Deletion Strategy

Deletion refers to the total elimination of parts of a text. It omits full elements, such as a line of dialogue, or a word from a sentence or a line of dialogue or utterance from the ST speech in the TT subtitle. Deletion is used 8 times or 6.50% of the data and applied 3 times in Standard Expressions. The examples of this strategy are presented below.

One of the example is when Miley and Lilly prepare to go to college as freshmen. They are sitting in the dining room while Lilly arranges their photos into a collage and plans to bring it at their university dorm. Miley wants to look clever and smarter by using fake glasses. Then, she asks Lilly if she looks smart with those glasses.

ST: Lillian, you loquacious provocateur. Just admit it. I look **scary** smart.

TT: *Lilian, kau provokator pandai bicara. Akuilah. Aku tampak cerdas.*

(Datum number 109: Ep13/00:45/Se/DI/Nm)

As mentioned at the types of slang, ‘scary’ is a slang expression which means really or very. The subtitler eliminates its full element, there is no meaning of ‘scary’ in TT not even the slang expression effect of it.

The other example is presented on the scene when Rico works on his restaurant at the pier. There is a kid who celebrates his birthday by inviting a clown that is surrounded by children and it clutters up on Rico’s restaurant’s pier.

ST: **Man**, they clutter up my pier.

TT: Dermagaku jadi macet.

(Datum number 116: Ep13/06:01/Se/DI/Nm)

As shown at datum number 116 above, ‘man’ is a slang expression that is an exclamation used to express surprise, anger, etc. where as a standard word means an adult male human. The subtitler does not translate it and even omits it.

b. Translation of New Invention

There are 8 subtitling strategies that is applied by subtitler to translate the slang expressions data belong to New Invention type. They are Expansion,

Paraphrase, Transfer, Imitation, Transcription, Dislocation, Condensation, and Deletion.

1) Translation of New Invention with Expansion Strategy

The example is presented on the scene when Robby Ray and her girlfriend, Lori, make a joke to Miley and Lilly, while they are going to eat steak at the senior center. Then Robby Ray asks Lori, who goes upstairs, to grab his ‘meat teeth’ when she goes back to downstairs.

ST: My **meat teeth**.

TT: *Gigi palsu untuk makan daging*.

(Datum number 68: Ep6/00:44/Ni/Ex/Pe)

‘Meat teeth’ is a slang expression in phrase form. Literally, ‘meat’ means the flesh of an animal or a bird eaten as food, and ‘teeth’ or ‘tooth’ means any of the hard white structures in the mouth used for biting and chewing food. However, ‘meat teeth’ as slang means the piece of stick-out skin in mouth, between front teeth and upper lip or upper gums, but in the context of the story it means fake teeth to eat meat. The subtitler decides to change the sentence to ‘*gigi palsu untuk makan daging*’ so the Indonesian viewers can easily understand it.

2) Translation of New Invention with Paraphrase Strategy

The example is presented on the scene when Miley is in the pier in the place where Lilly works. She imagines about something and is smile by herself in the public where many people around her. Lilly who feels embarrassed asks her to stop doing that thing.

ST: Will you stop that? It's **creeping me out**.

TT: Bisakah kau hentikan itu? Itu **menakutkanku**.

(Datum number 10: Ep1/14:00/Ni/Pr/Pe)

‘Creeping me out’ or ‘creeping somebody out’ is a slang expression that means to make someone feel really uncomfortable or nervous. People may not find the meaning of this slang in dictionary, so those who want to know the meaning need to look it up in *urbandictionary.com*. The subtitler translates it as ‘*menakutkanku*’ that means ‘frighten me’ which is somewhat similar with its slang meaning. The subtitler uses ‘*menakutkanku*’ because he is considering the Indonesian culture who would saying that word in the character’s situation.

The example is presented on the scene when Robby Ray asks his son, Jackson, why he did not ask Siena, his later-girlfriend, out. He thinks that Siena maybe like Jackson too. Jackson says that he is afraid if he is dating her and when they are on a date, Jackson needs to go to the toilet but when he is back, Siena is surrounded by many boys who like her too.

ST: Then I say, “I have to **hit the can**.”

TT: *Lalu aku bilang, “Aku harus ke **toilet**.”*

(Datum number 32: Ep2/10:27/Ni/Pr/Fe)

As shown at datum number 32 above, ‘hit the can’ is a phrase of slang expression that means to go ‘poo’ or ‘poop’ or to go to the toilet. It literally means someone who has an action hit a can. Since it is a slang expression, the subtitler translates it as the real meaning of it as slang rather than its literal meaning.

3) Translation of New Invention with Transfer Strategy

The example is presented on the scene when Miley is in her room. She is unsure about the decision that she is going to make. She wants to take a year off and asks Lilly to join her, but to go to the college is Lilly's dream. Therefore, she talks with her alter ego in the mirror. Her alter ego says that she is selfish then she angry by herself.

ST: **Jeez**, I'm annoying sometimes.

TT: **Wah**, terkadang aku menyebalkan.

(Datum number 91: Ep9/33:05/Ni/Tf/Fe)

'Jeez' is slang expression from the phrase 'Jesus Christ!' displaying anger or disappointment towards a person, object, or event. This exclamation is similar to 'God', 'Gah' and 'Gosh' but it is used in a negative way (anger or disappointment) that is why the subtitler translates it as '*wah*', an Indonesian exclamation.

Another example is presented on the scene when on the day of Miley and Lilly graduate from their senior high school, Miley's grandmother wants to take a picture together as a family, Miley's and Lilly's family. Grandmother sets the timer of the camera so they all can be in one frame, but it always ends up unsuccessful. Then, grandmother feels so annoyed and says that she is better to sketch it. Lilly then asks her to draw her in because she needs to go to the toilet.

ST: Can draw me in, 'cause I gotta go to the **john**.

TT: *Tolong lukis aku, sebab aku harus ke **jamban**.*

(Datum number 106: Ep12/01:30/Ni/Tf/Pe)

From the example of datum 106 above, 'john' is a slang expression means a toilet and the subtitler translates it as '*jamban*' which means toilet so it is translated accurately. The subtitler also translates each word at the sentence accurately.

4) Translation of New Invention with Imitation Strategy

Imitation maintains the same forms, typically with names of people and places. It produces an identical expression in the target text. This can be applied to e.g. proper nouns or greetings. Imitation is used three times or 2.44% of the data. The examples of this strategy are presented below.

The example is presented on the scene when Jackson calls her grandmother by phone in the living room and brags to her about himself who is currently dating a supermodel.

ST: Hey, **mamaw**. Just calling to see how you're doing.

TT: *Hei, **mamaw**. Aku menelepon untuk Tanya kabarmu.*

(Datum number 45: Ep3/04:12/Ni/Im/Nm)

From datum number 45 above, the subtitler does not translate the slang expression 'mamaw'. 'Mamaw' is a slang expression means grandmother such as Grandma and Nana, but the subtitler just imitates it as 'mamaw' without translating it as '*nenek*', for example.

The other example is presented on the scene when Miley and Lilly is on their dorm's room. Lilly is on her phone with Oliver and tells the same thing as she tells her parents, so Miley feels a little bit annoyed. Miley starts to complain that the closet is too small.

ST: A **Muppet** couldn't fit their clothes in here.

TT: *Bahkan baju **Muppet** tak bisa masuk disini.*

(Datum number 121: Ep13/20:43/Ni/Im/Nm)

‘Muppet’ is slang expression taken from *The Muppets* film, it is a combination of marionette and puppet. The subtitle imitates it because there is no such thing in Indonesia, but if the subtitle wants to keep translate it, he can translate it as ‘*boneka*’.

5) Translation of New Invention with Transcription Strategy

Transcription is used in those cases where a term is unusual even in the ST cultural. It is used when facing irregular speech such as nonstandard speech, or unusual even in the ST such as the use of third language or nonsense language. The subtitler translates it as the way it sounds in the ST to TT as in TT cultural. From the frequency of the data, this strategy used two times in 1.63% of the data. The discussion of this subtitling strategy is presented as follows.

The example is presented on the scene when Jackson on a date with his girlfriend, Siena, at a food court on the pier. Jackson needs to go to the toilet, but he holds it. He does not want to leave Siena alone and unprotected. However, Siena wants him to go to the toilet. Then, he says to all the boys around them to stay away from Siena while he is on the way to the toilet because he will go back really soon.

ST: **Whiz-bang-boom!**

TT: ***Wis-bang-bum!***

(Datum number 36: Ep2/18:22/Ni/Tc/Nm)

‘Whiz-bang-boom!’ is an exclamation slang expression from the ‘whiz’ that means to move very quickly, making a high continuous sound, ‘bang’ that means to hit something in a way that makes a loud noise, and ‘boom’ that means a loud deep sound. So ‘whiz-bang-boom’ is an exclamation about making a loud noise or sound but the subtitler translates it as ‘*wis-bang-bum*’ which it is how Indonesia pronounce it and it does not have meaning in Indonesian.

The example is presented on the scene when Miley is on a date with Jesse. She asks herself to smile, and then Jesse recognizes it and says Miley has a great smile. Then she talks it again to herself.

ST: **Booyah!**

TT: ***Buya!***

(Datum number 76: Ep6/11:38/Ni/Tc/Nm)

‘Booyah’ is a slang expression from ‘boo’ and ‘ya’. ‘Boo’ is a slang expression and being utterance when people want to surprise or frighten the other, and ‘ya’ is another word for ‘you’. ‘Booyah’ is a slang expression to surprise or frighten somebody, but it is translated as ‘*buya*’ that it is has no meaning in Indonesian. Indonesian itself never uses ‘*buya*’ to surprise the other; they usually use exclamation like, ‘*woa!*’, ‘*ha!*’ etc.

6) Translation of New Invention with Dislocation Strategy

Dislocation is adopted when the original employs some sort of special effect, e.g. a silly song in a cartoon film, where the translation of the effect is more important than the content. It produces a different expression in the TT that adjusts the contents of the ST so that it is understandable to the TT-language.

Dislocation is almost similar with transcription, the difference is the data, in this case slang expression, is translated to the TT-language with the same meaning as in the SL. This strategy is only used once out of 123 data found or in 0.81%. The discussion of this subtitling strategy is presented as follows.

The example is presented on the scene when Miley sits at the dining room with Jackson and asks him how to cancel the date she has planned with their dad. Jackson says that it is easy for him because he always makes their dad embarrassed by his dirtiness. Miley says she cannot do that, then Jackson says the only thing she can do is to tell Robby Ray the truth. After that, Jackson imitates what his dad is going to say to Miley.

ST: In the beginnng... **Yadda, yadda, yadda**. I love you.

TT: *Sejak awal...* **Bla, bla, bla**. *Aku sayang kamu.*

(Datum number 75: Ep6/09:20/Ni/Ds/Fe)

‘Yadda, yadda, yadda’ is a slang expression phrase that means ‘and so forth’ or ‘on and on;’ it usually refers to something that is a minor detail or boring and repetitive. It is translated as ‘*bla, bla, bla*’ which it has the same meaning and has the same rhyme as in ST.

7) Translation of New Invention with Condensation Strategy

Condensation refers to the shortening of the text in the least obtrusive way possible. Condensation is used by translator if there is over-lengthy dialogue so those translators used necessitate redundant information and thus increases coherence for the viewers. In other words, this strategy eliminates the least important words, without translates those words the sentence is still acceptable to

the viewers and do not change the message of the data. This strategy is used twice or 1.63% of the data. The examples of this strategy are presented below.

The example is presented on the scene when Miley is in the pier where Lilly is working and she talks to her. She says to Lilly that she can say a bad thing about her boyfriend, Jake. Then Lilly said that he looks like Ellen DeGeneres, Miley is going to get angry at first then realizes it is true.

ST: That is so **freakishly** true.

TT: *Itu benar sekali.*

(Datum number 52: Ep3/18:21/Ni/Cn/Nm)

‘Freakishly’ is a slang expression means very strange, unusual or unexpected or also can means real or really. The subtitler omits ‘freakishly’ might be because there is ‘so’ before it which has the same meaning. However, ‘*benar sekali*’ is the Indonesian meaning of ‘so true’ and ‘freakishly’ is an emphasis word of ‘true’. In this case, the subtitler is not considering the slang expression or the emphasis word that causes expression loss in the TT sentence. It can be translated as ‘*itu sungguh/sangat benar sekali*’.

Another example is presented on the scene when Robby Ray is in the living room reading a newspaper, Jackson comes and asks for \$2,000. Robby Ray asks Jackson what is that for, Jackson says that he misses his girlfriend who is in Peru for modeling and he needs the money to fly there. Robby Ray, instead of giving him money, gives an advice to his son.

ST: You know what? If you're that **daggone** lonely,

TT: *Jika kau begitu kesepian,*

(Datum number 65: Ep5/08:15/Ni/Cn/Fe)

From datum number 65 above we see that ‘daggone’ is a slang expression means a polite way of saying ‘goddamn’. The subtitler does not translate it because before the word ‘daggone’ is a word ‘that’ that also can mean ‘really’. ‘Daggone’ in the context also means ‘really’ so the subtitler eliminates it, since there is two words that have the same meaning. It is translated as ‘*begitu*’ that has the same meaning with the slang expression.

8) Translation of New Invention with Deletion Strategy

The example is presented on the scene when Jackson is sitting on the bench at the pier with Rico. After Miley’s secret as Hannah Montana is revealed, Rico still cannot believe it. He never knows that Hannah Montana is Miley, his schoolmate. He is frustrated that he is not clever enough to know it because he always thinks that he knows everything. Then Jackson is playing him around.

ST: Who got fooled by a family of backwood **bubbas**?

TT: *Siapa yang dibohongi keluarga kampungan?*

(Datum number 104: Ep11/13:10/Ni/DI/Nm)

From the example of datum number 104 above, ‘bubbas’ is a slang expression. It is a Southern American (where the Stewarts family comes from, Tennessee) derivation on the word ‘brother’ or it is somewhat similar with ‘dude’. However, the subtitler does not translate and delete it.

The other example is presented on the scene when Miley and Robby Ray on the living room, Robby Ray got a call from the film production staff, saying that if they are still considering about Miley to play on their movie. Robby Ray rejects it by saying that Miley will not take any film because she wants to

concentrate on her college, and it is agreed by Miley. Then, Robby Ray also answers the phone, saying that Miley still will not change her mind even though Tom Cruise will be her costar and Steven Spielberg as the director. Miley, who heard it, is shocking.

ST: Opposite of *Mission Impossible* **hunky-hunk** Tom Cruise say what?

TT: **Bintang tampan** *Mission Impossible* Tom Cruise bilang apa?

(Datum number 112: Ep13/02:42/Ni/Tf/Pe)

From the example above the subtitler eliminates ‘opposite of’ in TT. It should be translated as ‘*bermain bersama bintang tampan*’. So, here, the message of text is not delivered completely.

3. Degree of Meaning Equivalence

The third objective described in this research is the degree of meaning equivalence of the slang expressions on TV series entitled *Hannah Montana Season 4* and its Indonesian subtitle. This research applies the theory from Bell that explains a ST can be translated to TT in different degrees of equivalence. He divides it into four equivalence degrees: Fully equivalent, Partly equivalent, Different meaning, and No meaning. In this research, the accuracy that the researcher analyzes is the equivalence of the slang expressions that appear in the TV series to its translation on Indonesian subtitle. The researcher uses *Oxford Advance Learner's Dictionary* (Seventh edition) by Hornby and *urbandictionary.com* to validate the data. The third objective is discussed in the explanation below.

a. Equivalent

Equivalent in translation means when the message and/or meaning in ST are delivered well in TT. The message and meaning in TT is the same as in the ST. It is divided into two categories, Fully equivalent and Partly equivalent.

1) Fully equivalent

Fully equivalent means the meaning and the message of the content in the ST are completely transferred in the TT. In this case, the slang expressions are also completely translated in Indonesian slang expressions. The finding of the data that found in this type is 37 with 30.08%. Below are the examples of Fully equivalent that found in the slang data.

a) Fully equivalent of Standard Expressions

The example is presented on the scene when Miley and her roommate, Lilly, do not like the decoration of their room. Miley's dad decorates her room that looks like her childhood's room that she used to like it much. However, Miley was grown up, she is a senior high school student, so she does not like her childhood's room anymore. Then, Miley and Lilly plans to decorate their own room, but they do not want to live next to Jackson's room, so they decided to re-decorate the empty barn beside the house that still belong to Stewarts.

ST: Are you kidding? After we're done with this place, it's gonna be **rad**.

TT: *Kau bercanda? Saat kita selesai, kamar ini akan jadi **keren**.*

(Datum number 15: Ep1/22:08/Se/Tf/Fe)

From the example of datum number 15 above, 'rad' is a slang expression means very good. The translation of it is '*keren*' which means 'cool' or 'very

good' in English. '*Keren*' also slang or informal use in Indonesia, so the subtitler not only translate it but also considering the slang expression.

The other example is presented on the scene when Lilly as Lola, asks Miley as Hannah Montana to go quickly on Traci's party. Then, Hannah asks Lola if she hates Traci, then why she needs to go to the party. Lola says it is because of the food and Hannah says that is a strange reason by saying this one below.

ST: That is so **tacky**.

TT: *Itu **konyol** sekali.*

(Datum number 39: Ep3/00:19/Se/Tf/Fe)

From the example above, 'tacky' is a slang expression or an informal used word that means cheap, badly made and/or lacking in taste. It is translated as '*konyol*' in TT, which it is also an informal used word or slang in Indonesia.

b) Fully equivalent of New Invention

The example of Fully equivalent of new invention is presented on the scene when Robby Ray and his children, Jackson and Miley, to enter their new-decorated house. Before entering the house, Robby Ray talks non-sense thing so Jackson teases him.

ST: Different house, same **dippy** dad.

TT: *Rumah yang beda, ayah **konyol** yang sama.*

(Datum number 1: Ep1/00:37/Ni/Tf/Fe)

'Dippy' is a slang expression means stupid or crazy. '*Konyol*' is also a slang expression in Indonesian. It is also means stupid, crazy or crazily funny. The subtitler chooses to use transfer strategy is a right thing to do. Although 'dippy' is

rarely used in daily life conversation, but the subtitler can translate it to its equivalent meaning.

Another example is presented on the scene when Lilly as Lola is irritated by Miley as Hannah because she decided to leave Traci's party when Lilly was not even getting her favorite food. Miley does that because she does not want to leave her lonely dad alone in the house. Then, Miley talks to Lilly and pretends to be Lilly because Lilly is not sensitive about her feeling towards her dad's condition.

ST: **Gee**, Miley. I'm really worried about your dad, too

TT: **Wah**, Miley. *Aku juga mencemaskan ayahmu.*

(Datum number 40: Ep3/02:35/Ni/Tf/Fe)

From the example of datum number 40 above, 'gee' is a slang expression translates to be 'wah' in Indonesian. 'Gee' means a word that some people use to show that they are surprised, impressed or annoyed. 'Wah' is an Indonesian exclamation that people use it when they are surprised or impressed. 'Gee' and 'wah' have the same meaning and 'wah' is used in informal way. So, it is classified in Fully equivalent.

2) Partly equivalent

Partly equivalent is when the slang expressions in ST are translated into the TL as slang expressions with the different content but have the same meaning in slang. It can be when the slang expressions are being translated as non-slang expressions in the TL but have the same meaning as in the SL.

a) Partly equivalent of Standard Expressions

The example is presented on the scene when TJ comes to Jackson's house rudely, and he tells about his cousin who is a model. Jackson is nice to him just because he wants to get close with TJ's cousin until TJ says that she already has a boyfriend. Jackson then drags TJ to get out of his door right when his cousin is in front of the door to pick him up. Then, she thanks Jackson for being nice to TJ and says that Jackson is different from her boyfriend who just broke up with her and then Jackson close the door and says to TJ that he is just playing around. Then TJ said it to him.

ST: She's a **babe**, isn't she?

TT: *Dia **cantik**, bukan?*

(Datum number 14: Ep1/16:51/Se/Tf/Pe)

From the example of datum number 14 above, 'babe' is a slang expression means a word used to address a young woman, or your wife, husband or lover, usually expressing affection but sometimes considered offensive if used by a man to a woman he does not know. It is also means an attractive young woman. In the context, it means an attractive young woman. The subtitle translates it as '*cantik*', which has the same meaning with 'babe', but it is not a slang expression in Indonesian.

The second example is presented on the scene when Miley who is planning to take a year off college asks Lilly to join her in filming her new movie in Paris, France. Lilly is in dilemma whether she needs to join her or keep going to the college since she has been dreaming about being in the university for a long time. However, she also wants to spend more time with her long-time best friend, Miley, in a place they have never been visited yet. Therefore, Miley convinces her

by saying that her parents will be okay with her decision by joining Miley in France.

ST: Come on. Your **folks** will be cool with it.

TT: *Ayolah. **Orang tuamu** akan setuju.*

(Datum number 122: Eps13/34:55/Se/Tf/Pe)

‘Folk’ in a standard word which means people from a particular country or region, or who have a particular way of life or music in the traditional style of a country or community. Since it is used as slang expression or informally used, it means the members of family, especially your parents. The subtitler also translates it as ‘*orang tua*’ that means parents, but ‘*orang tua*’ is not an informal used or slang expression in Indonesia. That is why it is classified as Partly equivalent.

b) Partly equivalent of New Invention

The example is presented on the scene when Miley is in the pier with her friends, and then her friends ask her to throw a party at her place. However, Miley does not like the idea, but she cannot reject it and say yes. She said it to Lilly, but Lilly is on duty on her job so she cannot accompany Miley on her sad situation because she needs to smile to the costumers in the place she works.

ST: Do you mind? I am trying to be **cheery**.

TT: *Bisakah kau tak begitu? Aku mencoba untuk **ceria**.*

(Datum number 7: Ep1/11:40/Ni/Tf/Pe)

‘Cheery’ is a slang expression means happy and cheerful. The subtitler translates it as ‘*ceria*’ that is the Indonesian meaning for ‘cheery’ but it is not a slang expression in Indonesia.

The example is presented on the scene when Miley and Lilly are looking for a girlfriend for Miley’s single-dad in the school by asking every woman she meets in the school hall close to cafeteria, since there are some women who sell food or meal in their school cafeteria. However, none of the women is single, all of them are married women.

ST: It's California, **for crying out loud**.

TT: *Ini California, **astaga**.*

(Datum number 47: Ep3/07:05/Ni/Pr/Pe)

From the example of datum number 47 above, ‘for crying out loud’ is an slang expression which is an idiom used for emphasis. The character of the TV series here tries to emphasis the setting. They live in California, where it is a cultural state that freedom is a part of the culture, but why it is hard to find a single woman to Miley’s dad. The subtitler translates it as ‘*astaga*’ which has the same meaning as the idiom, but it is not a slang expression in TT.

b. Non-Equivalent

Non-Equivalent when the message and/or meaning in ST are not delivered well in TT. The message and meaning in TT is different or not being translated in the ST. It is divided into two categories, Different meaning and No meaning.

1) Different meaning

Different meaning occurs when slang expressions in SL are translated as non-slang expressions in TL and have the different meaning and form.

a) Different meaning of Standard Expressions

The example is presented on the scene when Miley and Lilly are excited about being seniors in their school, then Rico with his choir crew are going around the school and happens to meet them in the school hall. Then the choirs begin to sing to Miley and Lilly. This is one of the lyric.

ST: If you happen to be twins that would be **rad**.

TT: *Jika kau kebetulan kembar itu akan sangat **asyik sekali**.*

(Datum number 23: Ep2/02:41/Se/Pr/Dm)

‘Rad’ is a slang expression means very good. The subtitler translates it as ‘*asyik sekali*’, which has a different expression with ‘very good’ in TT.

The other example is presented on the scene when Rico comes to Stewarts’ house to brag to Jackson that he grows mustache. Then, Rico mocks Jackson for being bald-faced and Jackson responds it.

ST: And that's a bad rhymey joke from a sad **slimy**.

TT: *Itu lelucon berima buruk dari **seorang** yang menyedihkan.*

(Datum number 81: Ep8/06.00/Se/Pr/Dm)

‘Slimy’ in standard word means something looks like or covered with slime. Since it is a slang expression, it means a person or their manner, polite and extremely friendly in a way that is not sincere or honest. In TT, the subtitler translate it as ‘*seorang*’ which is too general and not showing the slang expression.

b) Different meaning of New Invention

The example is presented on the scene when Miley is recording a video to show her new room to her grandmother.

ST: Not that you're old. Although, you do get the **early-bird** discounts....

TT: *Bukan berarti kau tua. Meskipun kau memang dapat diskon untuk **manula**....*
(Datum number 16: Ep2/00:13/Ni/Pr/Dm)

From the example of datum number 16 above, 'early-bird' is a slang expression which means a person who gets up, arrives, etc. very early. However, the subtitler translates it as '*manula*', which is to show that the character is talking to the elder, so translates it that way. However, it has the different meaning from its meaning in ST.

The second example is presented on the scene when Miley is going to register herself as a senior class, then the school staff said that she has not registered yet. She calls her dad to come over and talk to school principal. At first, her dad, Robby Ray, insists that he already mail Miley's registration letter and then find out that he forget about that. The school principal is angry with him, so he talks a little louder to Robby Ray.

ST: Now, aren't you happy about that, Mr. **Hippy-dippy**, knit cap guy?

TT: Sekarang apa kau puas, Tuan **Pelupa** yang pakai topi rajutan?
(Datum number 28: Ep2/07:04/Ni/Pr/Dm)

'Hippy-dippy' is a slang expression which means a person who is not sensible or foolish. The subtitler translates it as '*pelupa*' based on the story and it is has different meaning with 'hippy-dippy'. Robby Ray in the context forgets to mail Miley's senior class registration.

2) No meaning

No meaning occurs when the slang expressions of the SL are omitted or not translated by the translator in the TL.

a) No meaning of Standard Expressions

The example is presented on the scene when Lilly drags Miley to get out from the living room while saying goodbye to Jackson and Siena.

ST: I'm so sorry. Okay, well, **toodles**. Bye.

TT: *Maafkan aku. Sampai jumpa.*

(Datum number 59: Ep4/11:24/Se/DI/Nm)

From the example above, the subtitler does not translate the slang expression. In the context that shown, 'toodles' is a slang expression which means people who grown-up but still do things like a kid or just the different word for 'guys'. The subtitler should translate it as '*kawan*' or '*teman*' or anything else that has a similar meaning in TT.

The other example is presented when Miley and Lilly are preparing to go to college as freshmen. They are sitting in the dining room while Lilly is arranging their photos into a collage and plans to bring it at their university dorm. Miley wants to look clever and smarter by using fake glasses. Then, she asks Lilly if she looks smart with those glasses.

ST: Lilian, you loquacious provocateur. Just admit it. I look **scary** smart.

TT: Lilian, kau provokator pandai bicara. Akuilah. Aku tampak cerdas.

(Datum number 109: Ep13/00:45/Se/DI/Nm)

As mentioned in the example of slang expression from standard word, 'scary' means frightening. However, in here scary has different meaning from

standard word, it means very or really. ‘Scary’ is a common-used slang expression by American teenagers. However, the subtitler does not translate it and even eliminate it. The subtitler can translate it to ‘*sangat*’ or in the context ‘*cerdas sekali*’.

b) No meaning of New Invention

The example is presented on the scene when Rico who is the Stewarts neighbor has never known that Miley is Hannah Montana. Rico always thinks that he is the smartest, has not known about that secret and it makes him stress it out. Then, Jackson makes joke about Rico is getting fooled by his family.

ST: Who got fooled by a family of backwood **bubbas**?

TT: Siapa yang dibohongi keluarga kampungan?

(Datum number 104: Ep11/13:10/Ni/DI/Nm)

The subtitler omits the slang expression ‘bubbas’ instead of translate it. ‘bubbas’ is a slang expression means brother. It is a Southern derivation slang since the Stewarts were from Tennessee. In the story line, it could mean ‘guys’, ‘girls’, ‘friends’, or anything else that has similar expression. The subtitler could translate it as ‘*teman*’, ‘*kawan*’, or anything else that has a similar meaning in TT.

Another example is presented on the scene when Miley is asking an advice to Jackson how to escape her from father-daughter time since their dad never asks Jackson to have father-son time again.

ST: decided I need to experience the joy a father-son **grunion** hunt.

TT: *memutuskan, aku harus alami waktu perburuan ayah dan putra.*

(Datum number 73: Ep6/08:36/Ni/DI/Nm)

‘Grunion’ is a slang expression which means when males hang out. In the TT, there is no ‘grunion’ translation. The subtitler does not translate it and he omits it.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter consists of conclusions and suggestions. Conclusion is intended to conclude the points that are embraced in the previous discussions. Meanwhile, suggestions bring the ideas or the opinions toward the other researchers related to this research in order to develop subtitling as part of translation study.

A. Conclusion

The objectives of this research are to describe the slang expressions found in TV series entitled *Hannah Montana Season 4*, to describe the subtitling strategies of the slang expressions on Indonesian subtitle of TV Series entitled *Hannah Montana Season 4*, and to describe the degree of meaning equivalence of the slang expressions on TV series entitled *Hannah Montana Season 4* and its Indonesian subtitle. Based on the findings and discussion, the conclusions can be drawn as follows.

1. In accordance with Willis theory about the types of slang, there are two types of slang, i.e. slang that gives a new meaning to standard word, and a new invention slang or the slang that has only a slight connection with the established words. These two types of slang are found in TV series entitled *Hannah Montana Season 4*. New Invention is applied most frequently with 77.24%, while Standard Expressions is applied only for 22.76%. It shows that the scriptwriter of the TV series

tends to create new words for the slang rather than just using standard words and changing the meaning. Since the TV series' target viewers are pre-teens and teenagers, the scriptwriter uses less-harsh expressions, so it could be safe when they watch it and the parents do not need to worry about what their children are watching. It is because pre-teens and teenagers usually like to copy what they watch and use it in their daily conversation. The use of standard expressions type can be a little bit confusing when people hear it without knowing the full context of it. This could be the reason why the writer or American teenagers like to use new invention rather than standard expressions.

2. In line with the theory of Gottlieb about subtitling strategies, there are only seven strategies applied to translate slang expressions in this TV series. They are Expansion (1.63%), Paraphrase (34.95%), Transfer (49.59%), Imitation (2.44%), Transcription (2.44%), Condensation (1.63%), and Deletion (7.32%). The subtitler applies Transfer the most in his translation which means he knows the meaning of the slang expressions. The subtitler translates it accurately by treat it as slang expressions and not just some random words.

3. In the degree of meaning equivalence of the slang expressions, Fully equivalent is 30.08%, Partly equivalent is 52.85%, Different meaning is 9.75%, and No meaning is 7.32%. The Equivalent (82.93%) is used

more frequent than the Non-equivalent (17.07%) which means that the subtitler does not only translate the text based on the standard words but also considering the slang expressions. The subtitler is successful in delivering English slang expressions into Indonesian whether fully or partly equivalent, so the Indonesian subtitle of the TV series is good and acceptable for Indonesian viewers.

B. Suggestions

To improve and to develop translation, especially audiovisual translation, there are some suggestions to some researchers. They are stated as follows.

1. For Translators

It is suggested for every translator, especially for translator of film subtitling or subtitler may use some subtitling strategies when translates text movie subtitling to deal with technical constraints in the subtitling. The translator or subtitler also needs to learn the background culture where the film is taken, so he is expected to be able to produce the similar effect, as the source film provided and can transfer the message that the original writer wants to deliver.

2. For Students Majoring in Translation

It is suggested to students majoring in translation who are interested in watching film rather than reading novel to do a research in audiovisual translation. There are two types of audiovisual translation, subtitling and dubbing. The students can do the same topic but from different source of data or also can do research in dubbing. Dubbing is also an interesting issue, such as

how the utterance in English is dubbed in Indonesian, whether is it equivalence or not, from the meaning or the movement of their lips or the timing of the character who speaks with the dubbed audio.

3. For the Other Researchers

Slang used by teenagers and adults could be different, and even English slang expressions could be different from where the speakers come from. In America itself, Black American also has their own slang to communicate within their community. In this research, the researcher use American TV series *Hannah Montana*, so it is English slang expressions from American teenagers. The other researchers can also do a research from the same topic with different films or use another types of slang. The weakness of this research is the slang expressions in the TV series which do not really show the ‘real’ culture of the American teenagers. Since, the TV series is produced by *Disney*, which is well known by its safety on their products for children, preteens, and teenagers, so they use the less-harsh slang expressions. For example, they use ‘dang’ instead of ‘damn’, or ‘daggone’ instead of ‘goddamn’, etc. Other researchers may possibly find other films that can be the represent of the ‘real’ culture of the film’s origin.

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APPENDICES

Appendix 1.

Note:

Ep: Episode

00:00 : Time

Se: Standard Expressions

Ni: New Invention

Ex: Expansion

Pr: Paraphrase

Tf: Transfer

Im: Imitation

Tc: Transcription

Ds: Dislocation

Cn: Condensation

Dc: Decimation

Dl: Deletion

Rs: Resignation

Fe: Fully equivalent

Pe: Partly equivalent

Dm: Different Meaning

Nm: No meaning

Eq: Equivalent

Non-Eq: Non-Equivalent

DATA ANALYSIS

No	Code	Source Text	Target Text	Slang		Subtitling Techniques										Equivalence			
				Se	Ni	Ex	Pr	Tf	Im	Tc	Ds	Cn	Dc	Dl	Rs	Eq		Non-Eq	
																Fe	Pe	Dm	Nm
1	Ep1/00:37/Ni/Tf/Fe	Different house, same dippy dad.	Rumah yang beda, ayah konyol yang sama.		√			√								√			
2	Ep1/00:50/Ni/Tf/Pe	Sweet mama!	Astaga!		√			√									√		
3	Ep1/02:05/Se/Pr/Fe	This place rocks!	Tempat ini keren!	√			√									√			
4	Ep1/05:50/Ni/Tf/Pe	New house, same gut-wreching disappointment.	Rumah baru, kekecewaan amat sangat yang sama.		√			√									√		
5	Ep1/07:12/Ni/Pr/Pe	I mean, let's face it, you are a little doughy .	Maksudku, jika mau jujur, kau memang sedikit gempal .		√		√										√		
6	Ep1/10:56/Ni/Tf/Pe	You betcha!	Tentu saja!		√			√									√		
7	Ep1/11:40/Ni/Tf/Pe	Do you mind? I am trying to be cheery .	Bisakah kau tak begitu? Aku mencoba untuk ceria .		√			√									√		
8	Ep1/12:57/Ni/Dl/Nm	I'm serious, Marty. I look like a dang motel sign.	Aku serius, Marty. Aku terlihat seperti papan iklan motel.		√									√					√
9	Ep1/13:14/Se/Pr/Pe	Yes, kitten?	Ya, sayang?	√			√										√		

No	Code	Source Text	Target Text	Slang		Subtitling Techniques										Equivalence			
				Se	Ni	Ex	Pr	Tf	Im	Tc	Ds	Cn	Dc	DI	Rs	Fe	Pe	Dm	Nm
10	Ep1/14:00/Ni/Pr/Pe	Will you stop that? It's creeping me out .	Bisakah kau hentikan itu? Itu menakutkanku .		√		√										√		
11	Ep1/17:44/Se/Pr/Fe	Give me my stinking tiger.	Beri aku harimau jelek itu.	√			√									√			
12	Ep1/14:13/Se/Tf/Pe	How about some personal space, freak ?	Bagaimana dengan ruang pribadi, orang aneh ?	√				√									√		
13	Ep1/14:44/Ni/Tf/Pe	Yes, weird as in "do" .	Ya, dasar orang aneh .		√			√									√		
14	Ep1/16:51/Se/Tf/Pe	She's a babe , isn't she?	Dia cantik , bukan?	√				√									√		
15	Ep1/22:08/Se/Tf/Fe	Are you kidding? After we're done with this place, it's gonna be rad .	Kau bercanda? Saat kita selesai, kamar ini akan jadi keren .	√				√								√			
16	Ep2/00:13/Ni/Pr/Dm	Not that you're old. Although, you do get the early-bird discounts,	Bukan berarti kau tua. Meskipun kau memang dapat diskon untuk manula ,		√		√											√	
17	Ep2/00:29/Se/Pr/Pe	Sometimes thing come out of her mouth before she's run them through the old noodle .	Kadang dia bicara ceplas-ceplos tanpa disaring dulu lewat sel-sel otaknya .	√			√										√		
18	Ep2/00:33/Se/Ex/Fe	Anyway, I bet you're dying to see our room.	Sudahlah, kau pasti hampir mati penasaran ingin melihat kamar kami.	√		√										√			
19	Ep2/00:36/Ni/Pr/Pe	And when I say, "dying," I mean, like, "woo-hoo" dying!	Dan saat aku bilang "mati penasaran," maksudku "sangat penasaran" !		√		√										√		

No	Code	Source Text	Target Text	Slang		Subtitling Techniques										Equivalence			
																Eq		Non-Eq	
				Se	Ni	Ex	Pr	Tf	Im	Tc	Ds	Cn	Dc	DI	Rs	Fe	Pe	Dm	Nm
20	Ep2/00:40/Se/Pr/Fe	Not dying like, " Beep. "	Bukan " mati " sungguhan .	√			√									√			
21	Ep2/00:55/Se/Tf/Fe	Lilly's bed, our funky chandelier and so much more.	Ranjang Lilly, lampu gantung keren dan banyak lagi.	√				√								√			
22	Ep2/01:32/Ni/Tf/Fe	Oh, dang.	Sial.		√			√								√			
23	Ep2/02:41/Se/Pr/Dm	If you happen to be twins that would be rad .	Jika kau kebetulan kembar itu akan sangat asyik sekali .	√			√											√	
24	Ep2/03:26/Se/Tf/Pe	Let's boogie .	Mari berdansa .	√				√									√		
25	Ep2/05:09/Ni/Im/Nm	T-Bone , how's your schedule?	T-Bone , bagaimana jadwalmu?		√				√									√	
26	Ep2/05:56/Ni/Pr/Pe	you know, with the beanie and the chin carpet .	dengan topi dan janggutnya .		√		√										√		
27	Ep2/06:22/Ni/Tf/Pe	Sit down, missy .	Silahkan duduk, nona .		√			√									√		
28	Ep2/07:04/Ni/Pr/Dm	Now, aren't you happy about that, Mr. Hippy-dippy , knit cap guy?	Sekarang apa kau puas, Tuan Pelupa yang pakai topi rajutan?		√		√											√	
29	Ep2/07:54/Ni/Pr/Fe	Teeny, tiny , forgetting to mail my registration thinking!	Sama sepelenya seperti lupa mengirim formulir pendaftaranku!		√		√									√			

No	Code	Source Text	Target Text	Slang		Subtitling Techniques												Equivalence			
																		Eq		Non-Eq	
				Se	Ni	Ex	Pr	Tf	Im	Tc	Ds	Cn	Dc	DI	Rs	Fe	Pe	Dm	Nm		
30	Ep2/08:36/Ni/Tf/Fe	I wondered who put that booger on my boot.	Aku ingin tahu siapa yang menaruh upil di sepatu botku.		√			√								√					
31	Ep2/09:29/Ni/Tf/Pe	Sweet Pete , son, that girl's melting for you	Astaga , nak, gadis itu tertarik padamu		√			√									√				
32	Ep2/10:27/Ni/Pr/Fe	Then I say, "I have to hit the can. "	Lalu aku bilang, "Aku harus ke toilet. "		√		√									√					
33	Ep2/13:10/Ni/Tf/Pe	But rules are for schnooks .	Tapi aturan hanya untuk pecundang .		√			√									√				
34	Ep2/15:11/Ni/Tf/Fe	Oh boy.	Ya ampun.		√			√								√					
35	Ep2/17:05/Se/Pr/Pe	Hiya, toots , remember me?	Hai sayang , ingat aku?	√			√										√				
36	Ep2/18:22/Ni/Tc/Nm	Whiz-bang-boom!	Wis-bang-bum!		√					√								√			
37	Ep2/21:48/Ni/Tf/Pe	Oh, man! Mr. Man! Mr. President! Your majesty!	Oh, astaga! Tn. Besar! Tn. Presiden! Yang mulia!		√			√									√				
38	Ep2/22:22/Ni/Tf/Fe	Dang , he's good.	Wah , dia hebat.		√			√								√					
39	Ep3/00:19/Se/Tf/Fe	That is so tacky .	Itu konyol sekali.	√				√								√					
40	Ep3/02:35/Ni/Tf/Fe	Gee , Miley. I'm really worried about your dad, too.	Wah , Miley. Aku juga mencemaskan ayahmu.		√			√								√					
41	Ep3/03:09/Ni/Tf/Pe	For Pete's sake , darling, you don't have to worry about my love life.	Astaga , sayang, kau tak harus mencemaskan percintaanku.		√			√									√				

No	Code	Source Text	Target Text	Slang		Subtitling Techniques										Equivalence			
				Se	Ni	Ex	Pr	Tf	Im	Tc	Ds	Cn	Dc	DI	Rs	Fe	Pe	Dm	Nm
42	Ep3/03:21/Se/Pr/ Pe	That's the way Robby Ray rolls .	Begitulah cara hidup Robby Ray.	√			√										√		
43	Ep3/03:29/Ni/Tf/ Pe	Why are you getting so freaked out about?	Kenapa kau begitu cemas ?		√			√									√		
44	Ep3/03:47/Ni/Tf/ Pe	Dang flabbit .	Astaga.		√			√									√		
45	Ep3/04:12/Ni/Im/ Nm	Hey, mamaw . Just calling to see how you're doing.	Hei mamaw . Aku menelepon untuk tanya kabarmu.		√				√									√	
46	Ep3/06:41/Ni/Tf/ Pe	These look delish .	Itu tampak lezat .		√			√									√		
47	Ep3/07:05/Ni/Pr/ Pe	It's California, for crying out loud .	Ini California, astaga .		√		√										√		
48	Ep3/07:07/Ni/Tf/ Pe	Stop wigging out .	Jangan gusar .		√			√									√		
49	Ep3/14:09/Ni/Tf/ Pe	Well, all righty , then.	Baiklah.		√			√									√		
50	Ep3/17:37/Ni/Tf/ Pe	Nope, it doesn't ring a bell .	Tidak, sama sekali tidak tahu .		√			√									√		
51	Ep3/17:57/Ni/DI/ Nm	See, the old man's still got a little giddy-up in his git-along .	Ayahmu masih berjiwa muda dan menawan.		√									√					√
52	Ep3/18:21/Ni/Cn/ Nm	That is so freakishly true.	Itu benar sekali.		√							√						√	

No	Code	Source Text	Target Text	Slang		Subtitling Techniques										Equivalence			
				Se	Ni	Ex	Pr	Tf	Im	Tc	Ds	Cn	Dc	Dl	Rs	Eq		Non-Eq	
																Fe	Pe	Dm	Nm
53	Ep3/18:57/Ni/Pr/Fe	If she hears that crazy coaster cackle , she's gonna dump him quicker than I dump Jake.	Jika dia dengar tawa gilanya , mereka akan putus lebih cepat dari aku dan Jake.		√		√									√			
54	Ep3/20:29/Ni/Dl/Nm	Mile, what in the Sam Hill is going on with you, girl?	Mile, ada apa denganmu, Nak?		√									√					√
55	Ep4/03:12/Ni/Pr/Fe	What a kiddler!	Dia suka bercanda.		√		√									√			
56	Ep4/03:14/Ni/Pr/Pe	What a window-peeking, kiss-killing kiddler you are.	Kau memang suka mengintip dan bercanda yang ganggu ciuman.		√		√										√		
57	Ep4/07:46/Ni/Tf/Pe	Whoa, Rico, you are wound tigher than a hungry python wrapped around a wiggling warthog.	Rico, kau lebih stres daripada ular sanca lapar melilit babi hutan yang menggeliat .		√			√									√		
58	Ep4/11:02/Se/Tf/Fe	She's just embarrassed by how tacky she looks.	Dia hanya malu karena penampilannya jelek .	√				√								√			
59	Ep4/11:24/Se/Dl/Nm	I'm so sorry. Okay, well, toodles . Bye.	Maafkan aku. Sampai jumpa.	√										√					√
60	Ep4/15:05/Ni/Tf/Fe	I'm so excited, you secret spilling blabbermouth . You're welcome.	Aku tak sabar, tukang buka rahasia . Sama-sama.		√			√								√			
61	Ep4/15:32/Ni/Tf/Fe	Dang it!	Sial!		√			√								√			

No	Code	Source Text	Target Text	Slang		Subtitling Techniques										Equivalence			
																Eq		Non-Eq	
				Se	Ni	Ex	Pr	Tf	Im	Tc	Ds	Cn	Dc	DI	Rs	Fe	Pe	Dm	Nm
62	Ep4/17:02/Ni/Tf/Pe	Dang flabbit.	Astaga.		√			√									√		
63	Ep4/17:47/Ni/Tf/Fe	Jackson was wigging out .	Jackson marah-marah .		√			√								√			
64	Ep5/04:37/Ni/Pr/Fe	Miserable two-timing big blond bag of butthead!	Dia anak pirang bodoh tukang selingkuh yang kurang ajar!		√		√									√			
65	Ep5/08:15/Ni/Cn/Fe	You know what? If you're that daggone lonely,	Jika kau begitu kesepian,		√							√				√			
66	Ep5/13:20/Se/Pr/Pe	Come on, let's talk some turkey .	Ayo, mari bicarakan uang .	√			√										√		
67	Ep5/20:33/Ni/Pr/Pe	So you can cheat on it with another puppy in a tacky tube ?	Agar bisa selingkuh darinya dengan anak anjing lain yang berbaju vulgar ?		√		√										√		
68	Ep6/00:44/Ni/Ex/Pe	My meat teeth .	Gigi palsu untuk makan daging .		√	√											√		
69	Ep6/02:22/Ni/Pr/Fe	Chiseled in stone?	Apa ini pasti?		√		√									√			
70	Ep6/03:04/Se/Pr/Pe	Not really in the big bag of Lilly.	Tak termasuk dalam diri Lilly.	√			√										√		
71	Ep6/05:27/Se/Pr/Pe	Train wreck .	Payah sekali .	√			√										√		

No	Code	Source Text	Target Text	Slang		Subtitling Techniques										Equivalence			
																Eq		Non-Eq	
				Se	Ni	Ex	Pr	Tf	Im	Tc	Ds	Cn	Dc	DI	Rs	Fe	Pe	Dm	Nm
72	Ep6/08:09/Se/Pr/Pe	I don't need to be that close to anything that's vacationed in your southern hemisphere .	Aku tak perlu sedekat itu dengan apa pun yang tadinya menempati bagian bawah tubuhmu .	√			√										√		
73	Ep6/08:36/Ni/DI/Nm	decided I need to experience the joy a father-son grunion hunt.	memutuskan, aku harus alami waktu perburuan ayah dan putra.		√									√					√
74	Ep6/08:42/Ni/Pr/Pe	She was doing the funky chicken with Freddy Finkelstein.	Becky sedang berdansa ria dengan Freddy.		√		√										√		
75	Ep6/09:20/Ni/Ds/Fe	In the beginnng... Yadda, yadda, yadda . I love you.	Sejak awal... Bla, bla, bla . Aku sayang kamu.		√					√						√			
76	Ep6/11:38/Ni/Tc/Nm	Booyah!	Buya!		√					√								√	
77	Ep6/11:44/Ni/Pr/Pe	All goo-goo eyed without thinking about your broken-hearted daddy.	Mata yang sendu tanpa memikirkan hati ayahmu yang sedih.		√		√										√		
78	Ep7/00:53/Ni/Pr/Fe	Well, at least he has hips, you gutless jelly fish .	Paling tidak dia punya pinggul, dasar kau penakut .		√		√									√			
79	Ep7/01:30/Ni/Pr/Pe	And firmness into those slightly jiggly thighs .	Dan membuat paha kendurmu jadi kencang.		√		√										√		
80	Ep7/05:42/Ni/Tf/Fe	Yee doggies!	Wah hebat!		√			√								√			
81	Ep8/06.00/Se/Pr/Dm	And that's a bad rhymey joke from a sad slimy .	Itu lelucon berima buruk dari seorang yang menyedihkan.	√			√											√	

No	Code	Source Text	Target Text	Slang		Subtitling Techniques										Equivalence			
																Eq		Non-Eq	
				Se	Ni	Ex	Pr	Tf	Im	Tc	Ds	Cn	Dc	DI	Rs	Fe	Pe	Dm	Nm
82	Ep8/06:09/Ni/Pr/Fe	I would've gone with "bloke."	Aku baru mau katakan "dan cecurut."		√		√									√			
83	Ep8/06:56/Ni/Tf/Pe	Yup-so-daisy.	Benar sekali.		√			√									√		
84	Ep8/12:54/Ni/Tf/Fe	Yeah, but the other four thought I was funkalicious!	Ya, tapi menurut yang empat lainnya aku sangat keren!		√			√								√			
85	Ep8/13:34/Ni/Tf/Pe	Yo, sourpuss!	Hei pemarah!		√			√									√		
86	Ep8/13:35/Ni/Pr/Pe	You better be blocking a burnito belch.	Pasti kau sedang menahan kentut.		√		√										√		
87	Ep8/16:58/Ni/Pr/Pe	But if hair-edity means anything.	Tapi jika keturunan berbulu berarti untukmu.		√		√										√		
88	Ep9/02:57/Ni/Pr/Pe	Sweet niblets , can't you at least warn a guy?	Astaga , bisakah kau setidaknya memperingatkan?		√		√										√		
89	Ep9/24:31/Ni/Tf/Pe	If Miley and I were somehow, I don't know, smooshed into the same person, we could get it?	Jika Miley dan aku, entahlah, berbaur jadi satu orang, kami bisa masuk?		√			√									√		
90	Ep9/32:31/Se/Pr/Fe	Boy.	Wah.	√			√									√			
91	Ep9/33:05/Ni/Tf/Fe	Jeez , I'm annoying sometimes.	Wah , terkadang aku menyebalkan.		√			√								√			
92	Ep9/37:35/Ni/DI/Nm	Gosh , look at me, Dad.	Lihatlah aku, Ayah.		√									√					√

No	Code	Source Text	Target Text	Slang		Subtitling Techniques										Equivalence			
																Eq		Non-Eq	
				Se	Ni	Ex	Pr	Tf	Im	Tc	Ds	Cn	Dc	DI	Rs	Fe	Pe	Dm	Nm
93	Ep10/10:33/Ni/Tf/Pe	Am I allowed to say snotwagon ?	Apa aku boleh bilang menyebalkan ?		√			√									√		
94	Ep10/12:57/Ni/Tf/Fe	Oh, boy!	Ya ampun!		√			√								√			
95	Ep10/18:38/Se/Tf/Pe	And he's my rock , and without him I couldn't have done any of this.	Dan dia pendukungku , tanpanya, aku tak bisa melakukan ini.	√				√									√		
96	Ep11/01:10/Ni/Pr/Pe	That you're a snot wagon for the second time this week.	Bahwa kau raja ingus untuk kedua kalinya minggu ini.		√		√										√		
97	Ep11/02:20/Ni/Tf/Pe	For goodness sakes!	Astaga!		√			√									√		
98	Ep11/05:00/Ni/Tf/Fe	And watch that goofy faces!	Dan jangan berwajah konyol!		√			√								√			
99	Ep11/05:50/Ni/Tf/Pe	And snickerdoodles!	Dan biskuit kayu manis!		√			√									√		
100	Ep11/11:49/Ni/Pr/Pe	Heck yeah!	Jelas!		√		√										√		
101	Ep11/11:53/Ni/Tf/Pe	Heck no!	Jelas tidak!		√			√									√		
102	Ep11/11:57/Ni/Tf/Pe	Heck yeah. I ain't getting up there.	Jelas ya. Aku tak mau naik kesana.		√			√									√		
103	Ep11/12:39/Ni/Tf/Fe	That's the tradeoff I get for a saggy gut and a droopy butt.	Itu imbalan yang kudapat untuk perut gendut dan bokong lesu.		√			√								√			
104	Ep11/13:10/Ni/DI/Nm	Who got fooled by a family of backwood bubbas ?	Siapa yang dibohongi keluarga kampungan?		√									√					√

No	Code	Source Text	Target Text	Slang		Subtitling Techniques										Equivalence			
																Eq		Non-Eq	
				Se	Ni	Ex	Pr	Tf	Im	Tc	Ds	Cn	Dc	DI	Rs	Fe	Pe	Dm	Nm
105	Ep12/00:08/Ni/Tf/Pe	Kenny, man up, for Pete's sake!	Kenny, tegarlah, astaga!		√			√									√		
106	Ep12/01:30/Ni/Tf/Pe	Can draw me in, 'cause I gotta go to the john .	Tolong lukis aku, sebab aku harus ke jamban .		√			√									√		
107	Ep12/04:43/Ni/Pr/Fe	Sweet Home Alabama , Mama!	Ya ampun , Ibu!		√		√									√			
108	Ep13/00:18/Ni/Tf/Pe	This is gonna look so adorable in our college dorm.	Ini akan tampak menawan di asrama universitas kita.		√			√									√		
109	Ep13/00:45/Se/DI/Nm	Lilian, you loquacious provocateur. Just admit it. I look scary smart.	Lilian, kau provokator pandai bicara. Akuilah. Aku tampak cerdas.	√										√					√
110	Ep13/01:11/Ni/Tf/Pe	And your faithful Hannah wig isn't even cold yet. Shame on you .	Padahal rambut palsu Hannah-mu baru dilepas. Kau harus malu .		√			√									√		
111	Ep13/02:11/Ni/Pr/Dm	Zing!	Pintar!		√		√											√	
112	Ep13/02:42/Ni/Tf/Pe	Opposite of Mission: Impossible hunky-hunk Tom Cruise say what?	Bintang tampan Mission: Impossible Tom Cruise bilang apa?		√			√									√		
113	Ep13/04:00/Ni/Tf/Pe	Time for that picture of me and my roomie .	Sudah waktunya foto tentang aku dan teman sekamarku .		√			√									√		
114	Ep13/04:31/Ni/Tf/Pe	I gotta email it to Oliver because I look cute.	Aku harus kirim ke Oliver lewat surel sebab aku tampak manis.		√			√									√		

No	Code	Source Text	Target Text	Slang		Subtitling Techniques										Equivalence			
																Eq		Non-Eq	
				Se	Ni	Ex	Pr	Tf	Im	Tc	Ds	Cn	Dc	DI	Rs	Fe	Pe	Dm	Nm
115	Ep13/04:39/Se/Pr/Pe	Well, bud, looks like you're in a bit of a pickle .	Nak, tampaknya situasimu sedang sulit .	√			√										√		
116	Ep13/06:01/Se/DI/Nm	Man , they clutter up my pier.	Dermagaku jadi macet.	√										√					√
117	Ep13/10:42/Ni/Pr/Pe	Could you be a bigger buzzkill ?	Kau bisa jadi perusak suasana lebih besar?		√		√										√		
118	Ep13/13:17/Ni/Tf/Fe	Yep .	Ya .		√			√								√			
119	Ep13/13:20/Ni/Tf/Pe	Nope .	Tidak .		√			√									√		
120	Ep13/13:32/Ni/Tf/Dm	I no longer solve my problems with some silly high jinks .	Aku tak lagi selesaikan masalahku dengan siasat SMA.		√			√										√	
121	Ep13/20:43/Ni/Im/Nm	A Muppet couldn't fit their clothes in here.	Bahkan baju Muppet tak bisa masuk disini.		√				√									√	
122	Eps13/34:55/Se/Tf/Pe	Come on. Your folks will be cool with it.	Ayolah. Orang tuamu akan setuju.	√				√									√		
123	Eps13/45:24/Ni/Tf/Fe	Yo , Lilly, let's boogie.	Hey , Lilly, ayo berangkat.		√			√								√			
TOTAL				28	95	2	43	61	3	3	0	2	0	9	0	37	65	12	9

Appendix 2.

SURAT PERNYATAAN

Yang bertanda tangan di bawah ini, saya

Nama : Anindia Ayu Rahmawati
NIM : 09211144005
Universitas : Universitas Negeri Yogyakarta
Program Studi : Bahasa dan Sastra Inggris

menyatakan bahwa dengan sesungguhnya saya telah melakukan triangulasi data
sehubungan dengan karya tulis (skripsi) yang telah dilakukan oleh mahasiswa:

Nama : Falla Nour Rohmah
NIM : 09211141012
Fakultas : Bahasa dan Seni
Judul : Subtitling Strategies of English Slang Expressions on the
Indonesian Subtitle of TV Series: *Hannah Montana* Season 4

Demikianlah surat pernyataan ini saya buat dengan sebenarnya untuk dapat
digunakan sesuai dengan keperluan.

Yogyakarta, 30 Mei 2014
Yang membuat pernyataan,

Anindia Ayu Rahmawati
NIM. 09211144005

SURAT PERNYATAAN

Yang bertanda tangan di bawah ini, saya

Nama : Isneni Nursiah
NIM : 09211144004
Universitas : Universitas Negeri Yogyakarta
Program Studi : Bahasa dan Sastra Inggris

menyatakan bahwa dengan sesungguhnya saya telah melakukan triangulasi data
sehubungan dengan karya tulis (skripsi) yang telah dilakukan oleh mahasiswa:

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Yang membuat pernyataan,

Isneni Nursiah
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